AN

APPENDIX

TO THE

Gentleman's Guide through ITALY.

CONTAINING

CATALOGUES

OF THE

PAINTINGS, STATUES, BUSTS, &c.

By the AUTHOR of the GUIDE.

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ADVERTISEMENT.

WHEN the Guide through Italy had made ſome little progreſs, it was found that a detail of all the Painting and Sculpture would neceſſarily ſwell the work beyond the compaſs of one volume: the publiſher alſo thinking that ſuch a detail would not be intereſting to the generality of travellers, it was judged moſt adviſeable to print theſe catalogues ſeparately, in order that thoſe to whom they are not intereſting, might not be obliged to purchaſe them; and at the ſame time that the Guide might not appear to be incomplete to ſuch as enter more deeply into Virtù. *The Author by no means wiſhes to give this elegant purſuit more importance than it deſerves; but he muſt think that ſuch as make the Tour of Italy without a taſte for it, loſe one great ſource of pleaſure, if not of improvement.*

The Compiler of theſe dry Catalogues hopes, that however far the Traveller may find them from perfection, he will at leaſt own them to be more correct and extenſive than any thing of the kind, which has been yet offered to the public. M. Cochin's work is the only one, which has any pretence to be called an account of the Pictures in Italy; and he has omitted Rome entirely; it is thirty years ſince his book was publiſhed; and on compariſon much will be found in this Appendix which is not in his work.

The Compiler has not given any criticiſms on the Pictures and Sculpture, partly becauſe he wiſhes to keep this Appendix within a ſmall compaſs; and partly becauſe he thinks it better to leave Travellers to think for themſelves.

The candid reader will make allowance for the continual changes which collections of pictures, &c. undergo.

AN

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APPENDIX

TO THE

GENTLEMAN's GUIDE

THROUGH

ITALY.

GENOA.

PALACES.

FRANCESCO BALBI.

Hall.

A Large picture, with a portrait, by Vandyck.
Joseph's dream, by Cappuccino.
The cieling, by Valerio Castelli.

First Salon.

Adoration of the Magi, a large picture, by Tiziano.
A market, by Giacomo Bassano.
Andromeda fastened to the rock: Guercino.
Thamar's pledge, and Susanna with the Elders, companions, by Lucio Massari.

A Bacchanal, over the door, by Sarzana, who painted the frieze.
The cieling, by Gregorio di Ferrara.

Second Salon.

Portrait of a lady, by Vandyck.
S. Franceſco d'Aſſizi, large, by Annibale Carracci.
Two ſmall pictures, by Schiavone.
S. Jerom, with an Angel, by Agoſtino Carracci.
Danae, ſmall, by Paris Bordone.
Another, by Schiavone.
Virgin and child, S. Catherine, and two monks; by Tiziano.
Chriſt praying in the garden, by Michael Angelo.
The Nativity, by Lucas van Leyden, commonly known in Italy by the name of Luca d'Olanda.
The virgin, child, and S. Joſeph, by the ſame.
The flagellation of Chriſt, over a door, by Tiziano.
Venus with two cupids, by Annibale Carracci.
The coming out of the ark; and the ſacrifice of Abraham; both by Giacomo Baſſano.
Dives and Lazarus, by the ſame.
Head of a girl, by Ann. Carracci.
Two ſmall ovals, over doors, by Giulio Ceſare Procaccino.
The cieling is painted by Valerio Caſtelli.

Third Salon.

Converſion of S. Paul, a large picture, by M. A. da Caravaggio.
S. Joſeph with the infant Jeſus, by Cappuccino.
Ecce Homo, by Vandyck.
Virgin, infant Jeſus, and St. Joſeph, by Tintoretto.

Virgin

Virgin with the infant Jeſus, by Vandyck, ſurrounded with a border of flowers, by Gio. Roſa.
St. John in the wilderneſs, large, by Guido.
St. Mary Magdalene, by Agoſtino Carracci.
A ſmall oval, by Cav. del Cairo.
Virgin and infant Jeſus, by Vandyck.
St. Jerom in the deſert, over a door, by Tiziano.
St. Jerom, with an Angel, by Guido.
A Virgin martyr, by Agoſt. Carracci.
Virgin and infant Jeſus, in a ſmall oval, by Camillo Procaccino.
St. Catharine, by Ann. Carracci.
A picture over a door, by Franceſchini.
Five other pieces, by old maſters.
The cieling, by Gregorio di Ferrara.

Fourth Salon.

Virgin, infant Jeſus, Saints, Angels, and three women, a large picture, by Rubens.
Two markets, by Caſtiglione.
A portrait, full length, by Vandyck.
Two portraits, Flemiſh.
A ſmall oval, by Palma.
A picture over a door, by Guercino.
St. Jerom reading, large, by Guido.
A ſmall portrait, by Tintoretto.
Virgin, infant Jeſus, and S. Joſeph, by Perino del Vaga.
St. Jerom in the deſert, by Tiziano.
The Samaritan woman, by Guercino.
The cieling, by Piola.

Gallery.

Vandyck's wife and child, by Vandyck.
S. Franceſco d'Aſſizi, by Ann. Carracci.
Nativity, ſmall, by Greghetto, commonly called Caſtiglione.

Portrait of a warrior, by Vandyck.
Virgin, infant Jeſus, and St. Catherine, by Corregio.
Virgin with the infant Jeſus, ſmall, by Vandyck.
An oval, over a door, by Holbein.
An oval, by Tintoretto.
Cleopatra, by Guido.
Portrait of Vandyck, by himſelf.
The feaſt in the Phariſee's houſe, by the ſon of Paolo Veroneſe.
Portrait of a general, by Vandyck.
Infant Jeſus and St. John Baptiſt, by Rubens.
Portrait of a Doge of Venice, by Paolo Veroneſe.
Lucretia, by Guido.
A Philoſopher, by Tiziano.
The nativity, by Sinibaldo Scorza.
The nativity, by Tintoretto.
Temptation of St. Antony, by Brughel.
A dwarf over a door, by Schiavo del Tiziano.
A mathematician, with a map, by Spagnoletto.
The Magdalene carried to Heaven by Angels, Guido.
The marriage of St. Catherine, by Parmegiano.
A philoſopher, by Spagnoletto.
The Virgin, infant Jeſus, Joſeph, &c. by Benvenuto Garofalo.
St. George, by Corregio.
The cieling, by Gregorio di Ferrara.

Giacomo Balbi.

Hall.

Diogenes looking for a man, and an allegorical ſubject, two large pictures, by Luca Giordano.

Portrait

Portrait of the Doges, Franceſco Maria, and Conſtantino Balbi.

Firſt Salon on the right.

Portrait of a man, by Tintoretto.
Portrait of a woman, by Vandyck.
Seven pictures on copper, by Brughel.
Portrait of an old man, oval, by Tintoretto.
The ſame, by Spagnoletto.
Three children, by Vandyck.
A man in armour, and two other portraits, by the ſame.
A woman, half length, in an oval, by Parmegiano.
A Magdalene, ſmall, by Andrea del Sarto.
Lucretia and Tarquin, on board, by Paolo Veroneſe.
Syrinx purſued by Pan; Caſtiglione.
A ſenator and his wife, ſitting, ſize of life, two fine portraits, by Vandyck.
Portrait of a lady, by Gentileſchi.
Portrait of a woman with three children, by Perino del Vaga.
Head of a man, by Holbein.
Two women, ovals, by Tintoretto.

Second Salon.

Portrait of an old man, by Carracci.
Holy Family, by Bartolommeo di Viterbo.
Two children on board, by Lucas van Leyden.
Dives and Lazarus, by Giacomo Baſſano.
A Cardinal with other figures, ſuppoſed to be Luther and Calvin, ſize of life, by Sebaſtiano del Piombo.
Poultry, by Sneiders.
Two large landſcapes, by Rubens: one a flat country, in the other a rainbow.
A landſcape with animals, by Caſtiglione.

A martyr, in the hands of the executioner, by Cappuccino.

St. Mary Magdalene, and two heads, by G. C. Procaccino.

Head of a man, on board, by Fiamingo.

The Reſurrection. by Tintoretto.

St Peter and Sapphira, by Guercino.

A triumphal car drawn by elephants; finiſhed ſketch, by Rubens.

Two children on board, by Lucas van Leyden.

The virgin, by the ſame.

St. Sebaſtian, by Vandyck, ſize of life.

Portrait of a nun, by Cappuccino.

A man making ſeals, by Luca Cambiaſo.

Magdalene with a death's head; Guido.

Two little finiſhed pictures, by Brughel, repreſenting Adam and Eve.

Third Salon.

Rape of the Sabines; Perſeus, with Meduſa's head; Jeſabel devoured by dogs; three large pictures by Luca Giordano.

Venus and Cupid, by Paris Bordone.

A beggar, by Spagnoletto.

A warrior, by Tintoretto.

Fourth Salon.

Architecture, by Viviani.

Animals, over a door, by Caſtiglione.

Chapel.

St. John Baptiſt, by Guercino.

Holy Family, by Rubens.

Roman charity, by Piola.

A man, on board, by Holbein.

Virgin, Jeſus, and St. John Baptiſt, by Piola.

Virgin and St. Thereſa, by Piola.

Gallery.

Gallery.

A nymph with a dog, by L'Argilliere.
A woman with a black, by Trois.
Four portraits of women, ovals, French.

Laſt Room.

Portrait of a ſenator, by De Bors.
Portrait of a man, by Molinaretto.
Virgin feeding Jeſus, by Paggi.
Wiſdom, by Piola.

BRIGNOLE, called *Palazzo Roſſo.*

God, with an angel holding the world, by Guercino.

Four pictures of apoſtles, half figures, ſize of life, by Cappuccino.

Judith giving the head of Holofernes to a black ſlave, ſize of life, by Paolo Veroneſe.

A female ſaint on her knees.

An old man holding a paper. Spagnoletto.

The tribute money, by Vandyck.

Holy family, by G. C. Procaccino.

Virgin, Jeſus, and St. John.

Magdalene, by Tiziano.

Several heads, by the ſame.

The nativity, ſmall, by Paolo Veroneſe.

Noli me tangere, by Guercino.

Holy family, over a door, in the ſtyle of Andrea del Sarto.

Adoration of the Magi, by Tiziano.

The incredulity of St. Thomas.

St. Francis by Cappuccino.

Figures, by Caſtiglione.

The virgin on a throne, St. John the evangeliſt, and another apoſtle; by Guercino.

A picture, by Baſſano.

Two holy families.

Clorinda delivering the Chriſtians, figures ſize of life, by Calabreſe.

Its companion.

Reſurrection of Lazarus.

Buyers and ſellers driven out of the temple; by Guercino.

A female martyr and two other figures; by the ſame.

Head of St. Paul.

St. Sebaſtian, A woman writing, Chriſt and a woman, half figures: all by Guido.

Chriſt holding his croſs; a man on horſeback.

A woman ſtanding, and ſome other heads, all by Vandyck.

A man playing on a flute, by Cappuccino.

Rape of the Sabines; and Apollo on his car preceded by the hours; both by Rubens.

An allegorical piece, by the ſame, figures to the knee, and ſize of life.

The annunciation, ſmall. by Paolo Veroneſe.

The virgin, and a ſenator, ſize of life.

A woman ſitting, holding a dart.

A charity.

Virgin, St. John, &c.

Two portraits by Rigaud.

MARCELLINO DURAZZO.

Hall.

The Grand Signior giving audience to Agoſtino Durazzo, ambaſſador at Conſtantinople, by Bertolotto. And an entertainment alſo given him by the Grand Signior; by Piola: two very large pictures.

Portrait of the ſame ambaſſador on horſeback, and ſeveral other portraits.

Anti-chamber.

Four pieces, by Carlone.

Chiaro-oſcuros, by Ferrari.

Room

Room on the right.

Seneca dying.—Clorinda delivering Olinda and Sophronia.—Phineas overturned by Meduſa's head.—Three large pictures, by Luca Giordano.

Adam and Eve driven out of Paradiſe; by Giulio Ceſare Procaccino.

Virgin, infant Jeſus and S. Catherine, by Vandyck.

Portrait in a Spaniſh dreſs, full length, by Vandyck.

A prelate, by Cappuccino.

Virgin, with the infant Jeſus, by the ſame.

Bacchus and Ariadne, by Franceſchini.

Firſt room going to the gallery.

The Magdalene at the feet of our Saviour, a famous picture by Paolo Veroneſe. There is alſo a fine copy of it in this palace.

Gallery.

Cieling, by Parodi.

Statue of a Shepherd, by Parodi's father.

Rape of Proſerpine, by Schiaffino.

Two ſtatues, by Baratta.

At the end of the gallery are two rooms, one painted by Mitelli and Colonna; the other by Mariani.

Some figures of the virtues, by Valerio Caſtelli.

Two other rooms.

The deluge and another picture, by Giacomo Baſſano.

Two pictures, by Caſtiglione.

Two heads, one of a man lighting a candle, by Aleſſandro Baſſano.

A head, by Paolo Veroneſe.

Portrait of Anna Bullen, by Holbein.

A battle, and landſcape with ſoldiers, both by Borgognone.

A woman

A woman with animals, by Caſtiglione,
The coming out of the ark, and another picture of a ſatyr, with women, by Caſtiglione, in the ſtyle of Baſſano.
Hagar, her ſon, and the angel, oval, by Parodi.
S. Catherine of Genoa, by the ſame.
Three children, by Piola.

Hence by a terrace looking on the ſea to a ſalon.

St. Peter denying Chriſt, half figures, by Caravaggio.
Virgin and Chriſt, by Carlino Dolce.
Chriſt dead, ſaid to be by Caravaggio.
Gameſters at dice, by the ſame.
A woman, by Vandyck.
Chriſt on the croſs, &c. by Tintoretto, fragment of a picture which was burnt.
A ſatyr, ſmall.
Buſt of a ſaint holding a palm branch, by Cappuccino.
Two bacchanals, half figures, by Piola.
Head of a woman, by Vandyck.
A woman, half figure, Cav. Cairo.
A ſatyr, by Jordaens.
Martyrdom of St. Peter, by Guido.
Portrait of a man, by Tintoretto.

Room adjoining.

Portraits of the family, by Molinaretto.
The laſt Doge Durazzo, by Naricci.
An antique buſt of Vitellius.

Room by the chapel.

Juno faſtening Argus's eyes to her peacock, by Rubens.
A head with a turban, by Rembrandt.
Holy family, by Vandyck.
Virgin, infant Jeſus, ſhepherds and an old man, by Tiziano.

St. John

St. John Baptiſt, by Calabreſe.
Virgin, infant Jeſus, St. John, and St. Eliſabeth, by Andrea del Sarto.
Virgin, St. John, and Mary Magdalene, of the Venetian ſchool, ſaid to be Palma il vecchio.
St. Auguſtin, by Spagnoletto.

Chapel.

A ſmall picture of our Saviour going to Calvary, by Tiziano.

Oratory.

Head of the virgin, by Guido Cagnacci.
Virgin with the infant Jeſus, by Piola.

MARCELLO (late *Giacomo Filippo*) DURAZZO.

Hall.

Actions of Achilles; of the Bologna ſchool.
Cieling, by Paolo Giacomo Bena, of Bologna.

Salon on the right.

Noli me tangere, by Domenichino.
Cupid, Venus ſleeping, and a ſatyr, by Guido.
Portrait of a child, by Vandyck.
Three children, by the ſame.
Two portraits, by the ſame.
S. Sebaſtian faſtened to the pillar, Domenichino.
Two philoſophers, half figures, by Spagnoletto.
St. Jerom, by the ſame.
The cieling, by Piola.

Salon on the left.

Ecce Homo, by Ann. Carracci.
A boy ſleeping, by Guido.
The Roman charity, by the ſame.
Cleopatra, Lucretia, a veſtal, all by Guido.
St. Jerom, by Carracci.
Marriage of St. Catharine, by Paolo Veroneſe.
Hagar, her ſon, and the angel, by Carlo Loth.
St. Peter, half figure, by Ann. Carracci.
The cieling, by Piola.

Next Room.

David giving orders for the death of Uriah, by Guercino.
The tribute money, by the ſame.
The woman taken in adultery, by G. C. Procaccino.
St. Stephen ſtoned, and carried to the ſepulchre; converſion of St. Paul, and holy family, all by Ann. Carracci.
Creation of birds, by Caſtiglione.
Marſyas flayed, by Paolo Veroneſe.
Flight into Egypt, in the ſtyle of Pouſſin.

MODENA.

Pictures yet remaining in the Ducal Palace.

Great Hall.

Cieling by Franceſchini.
Hiſtory of Æneas, twelve freſcos, by Abate Modaneſe.
Hiſtory of Charlemagne, by Lanni Modaneſe.
Copy of Corregio's notte, and of the virgin and ſaints—and of Paolo Veroneſe's Magdalene waſhing Chriſt's feet, which is at Genoa.
Cupid by Corregio.
Two heads together, drawings by Corregio.
St. John's head delivered to the daughter of Herodias, Guercino.
Four octagon cieling pieces, by Tintoretto.

Another room.

Four more octagon cieling pieces, by Tintoretto.
Abraham and Iſaac, half figures, by Roſelli.
Roman charity, half figures, by Guercino.

Bedchamber.

Four oval cieling pieces, by Tintoretto.
Landſcape, with a woman writing on a tree.
Sea port, with ruins.
Landſcape, with three people in a ſhell.
Warm Landſcape with cattle, all by Salvator Roſa.

Marriage

Marriage of St. Catherine, by Guercino.
Two cieling pieces by Tintoretto, and two by Maſtelletto.
Young man and woman, half figures, by Guercino.
Two portraits of women in black, Tiziano.
S. Barbara, S. Lucia, and S. Catherine; by Bonone Ferrareſe.
Magdalen, half figure, Luchino del Reggio.
Magdalen with the ſkull, half figure, Dom. Feti.
Chriſt crowned with thorns, Michael Angelo Caravaggio.
Prodigal returning, Lionello Spada.
Man and woman with a dart, Tiarini.
Woman taken in adultery, about twenty half figures, Tiziano.
Virgin, child, S. Sebaſtian and S. George, Doggi Ferrareſe.
Suſanna and the elders, Lionello Spada.
Joſeph and Potiphar's wife, Tiarini.
Portrait of an old man in black, Abate Modaneſe.
Mars, Venus and Cupid, Guercino.
Chriſt healing the blind, Palma.

Large Room.

Five cieiling pieces, by Tintoretto.
Two fine old heads, portraits, by Tiziano.
Woman and child, long oval, Ann. Carracci.
An old woman anointing the body of S. Sebaſtian, Caravaggio.
Portrait of a young man, Lanni Modaneſe.
S. Bernard, another ſaint, and three ſoldiers, large figures, by Lodovico Carracci.
Portrait of an old woman with a book, man and woman, heads, Giorgione.
Portrait of a woman with a black boy, Tiziano.
S. Roch, in priſon, Guido.
St. Peter and another ſaint; two pictures by Guercino.

Woman

Woman with a gold chain, Lodovico Carracci.
The elements, four long ovals, by Ann. Carracci.
Martyrdom of St. Peter, Guercino.
Magdalen, Eliſabetta Sirani.
St. Francis with Chriſt in his arms, by the ſame.
St. Paul, head and hands, Guercino.
Aſſumption of the Magdalen, Ann. Carracci.
Two heads of ſaints, two pieces by Guido.

BOLOGNA.

Churches.

S. Agneſe, Martyrdom of S. Agnes, by Domenichino.
Marriage of S. Catharine, by Tiarini.
S. Antonio, Virgin and child, S. Francis, S. Charles, and angels, by Brizio.
At the high altar, hermits, by Lodovico Carracci
A Pieta, with Mary Magdalene, St. John and Nicodemus, by Tiarini. A large picture, by Leonello Spada.
Annunciation by Tiarini.

S. Bartolomeo di Porta.

S. Charles on his knees, with an angel, Lod. Carracci.
Annunciation, nativity, angel appearing to Joſeph, all by Albani.
At the high altar, three pictures by Franceſchini and Quaini; the freſcos in the cieling by Roli.
The virgin with the infant Jeſus, by Guido.

S. Bartolomeo di Reno.

Nativity of Chriſt, Agoſtino Carracci.
Circumciſion and adoration of the magi, both by Lodovico Carracci.

S. Bernardo.

S. Bernardo. Coronation of the virgin, with the two S. Johns, S. Benedict, and S. Barbara, by Guido.

S. Frances raiſing a dead child, Tiarini.

S. Charles adoring the infant Jeſus, the virgin, Joſeph and angels, Lod. Carracci.

Cappuccine. Virgin, with the infant Jeſus, S. Catherine and S. Lucia below; by Spiſanelli.

The infant Jeſus in the arms of the virgin, whom he is quitting to contemplate the inſtruments of his paſſion, ſhewn him in a glory of boy angels, Albani.

Deſcent of the Holy Ghoſt, by Geſſi.

Cappuccini. Chriſt on the croſs, with the virgin, S. John and the Magdalen, Guido.

Certoſa. S. Bruno on his knees before the virgin. Guercino.

The crowning with thorns, and the flagellation of Chriſt, by Lodovico Carracci.

Communion of S. Jerom, Agoſtino Carracci.

Chriſt's entry into Jeruſalem, Paſinelli.

St. John preaching, Lod. Carracci.

Reſurrection of Chriſt, begun by Geſſi, and finiſhed by Albani. This laſt is in the *Capitolo.* Over the door going to the *Spezeria,* is the head of Chriſt, by Lodovico Carracci.

Corpus Domini. Chriſt in the *limbus patrum,* and the Aſſumption of the virgin, both by Lod. Carracci.

The laſt ſupper, a large freſco, by Franceſchini.

The reſurrection, by Annibale Carracci.

S. Chriſtina, Monache. At the high altar, the aſcenſion, by Lodovico Carracci.

Two ſtatues of St. Peter and St. Paul, by Guido, who tried ſculpture in his youth.

S. Domenico. Slaughter of the Innocents, by Guido, who alſo painted a ſmall cupola in freſco.

Domi-

Dominicans burning heretical books, by Leonello Spada.

Appearance of the virgin to S. Giacinto.

The viſitation. The flagellation.

S. Raimond walking on the ſea, all by Lod. Carracci.

S. Thomas Aquinas writing, with Angels. Guercino.

Deſcent of the Holy Ghoſt; Cochin ſays it is the adoration of the Magi, Bartolomeo Ceſi.

The Aſſumption of the virgin, by Guido.

The preſentation in the temple, by his maſter Calvart.

The convent poſſeſſes a conſiderable library.

S. S. Fabiano e Sebaſtiano.

Virgin and child with Mary Magdalene and S. Catherine, by Albani.

S. Franceſco.

Reſurrection of a dead perſon; a miracle worked to deliver the father, who was condemned wrongfully, Paſinelli.

Aſſumption of the virgin, by Annib. Carracci.

S. Charles, and the Converſion of St. Paul, by Lodovico Carracci.

Marriage of S. Catharine with the infant Jeſus, and below the four patron ſaints of Bologna, Facini.

Virgin and child on a throne; S. John Baptiſt and S. James on one ſide ſtanding; S. Thomas and S. Bonaventure on the other ſitting. Brizio.

S. Paul the firſt hermit, and S. Antony. Tiarini.

Geſue Maria. The architect Bonifaccio Socchi.

At the high altar, the circumciſion, by Guercino. S. Guglielmo on his knees before a crucifix; above, a glory, with the virgin, Magdalene

Magdalene and children; in the back ground, two little devils. Albani.

S. Giacomo maggiore.

Virgin on a throne, with S. John Baptiſt, S. Stephen, S. Auguſtin, S. Antonio, and S. Niccolo; by Bartolomeo Paſſarotti.

S. Rocco ſick, and comforted by an angel, by Lodovico Carracci.

The four evangeliſts, and four doctors of the church, freſco, by Lorenzo Sabbatini, called Lorenzino da Bologna,

Paintings in the Poggi chapel, by Pellegrino Tibaldi.

S. Giorgio. Baptiſm of Chriſt, by Albani.

S. Filippo Benizio on his knees before the virgin with the infant Jeſus; begun by Cantarini, and the lower part finiſhed by Albani.

The annunciation, pool of Betheſda, and virgin, with the infant Jeſus careſſed by S. John; all by Lodovico Carracci.

S. Catherine, with S. John the evangeliſt. Annib. Carracci.

Under a portico near this church, the Nativity, freſco, by Carlo Cignani, much hurt.

S. Giovanni Batiſta.

Annunciation, by Calvart, 1607.

Birth of S. John Baptiſt. Lodov. Carracci.

S. Giovanni in Monte.

Martyrdom of S. Laurence. Facini.

S. Joſeph and S. Jerom, ovals. Guercino.

A King baptized by S. Anniano. Benedetto Gennari, nephew of Guercino, and painter to King Charles, II.

La Madonna del Roſario, large picture with many figures, by Domenichino.

S. Cecilia, with Mary Magdalene, S. Paul, S. John, and S. Auguſtine, by Raffaelle.

Virgin

Virgin in the air, with ſeraphin and angels, below are the archangel Michael, S. John the evangeliſt, S. Catherine and S. Apollonia; by Pietro Perugino.

S. Francis adoring the croſs. *Guercino.*

S. Gregorio.

Chriſt with the croſs, S. Sebaſtian, S. Francis, and the archangel Michael; by Sementi, ſcholar of Guido.

S. Gregory ſhowing the bloody hoſt to an heretic; by Calvart Guido's maſter.

Baptiſm of Chriſt, with God and a glory of angels; by Annibale aſſiſted by Lod. Carracci.

S. George engaging the dragon; by Lod. Carracci.

S. Guglielmo; by Guercino.

S. Leonardo.

S. Antony of Padua kiſſing the feet of the infant Jeſus: by Eliſabetta Sirani.

Martyrdom of S. Urſula and S. Leonard.

Appearance of the virgin, with angels, to S. Catherine; both by Lodov. Carracci.

Madonna di Galiera.

S. Filippo Neri between two angels; and the virgin above, by Guercino.

Jeſus young, accepting the inſtruments of his paſſion from an angel, between Joſeph reading and the virgin. Albani.

Adam and Eve lamenting their fall, and looking up to the cherubim, by the ſame, in freſco.

In the ſacriſty are many excellent little pictures, as the annunciation, in two pieces, by Annibale Carracci, S. Andrea Corſini, by Guido. Virgin, S. Ann and an Angel, contemplating the infant Jeſus; by Eliſabetta Sirani. Holy family

family with angels, by Geſſi. S. Catterina Vegri holding the child Jeſus in her arms; by Lorenzo Paſinelli; and other pictures by Guido, Guercino, Sirani, &c.

Over the door leading to a handſome chapel or oratory, is an *Ecce homo*, with Pilate waſhing his hands, freſco, by Lodov. Carracci. Every Sunday, from All-ſaints to Eaſter, there is an Oratorio in this chapel.

La Madonna di S. Luca is on a hill near three miles from the city, with arcades all the way, to go to it under cover. The church is modern, ſomewhat in the ſtyle of the Superga at Turin. The portrait of the virgin has nothing but its ſacredneſs to recommend it.

Madonna di Strada maggiore.

Virgin and child ſtanding on the moon; S. Jerom and S. Francis; by Lod. Carracci.

Holy family, by Paſinelli. S. Tereſa, Canuti.

Virgin going to the temple. Facini.

S. Maria Nuova.

Ecce homo, by Tiarini.

S. Margherita.

Virgin and child, S. Margaret, S. Jerom, S. Petronio, and an angel; by Parmegianino.

S. Martino maggiore.

S. Maria Maddalana de' Pazzi between S. Alberto and S. Andrea Corſini; by Ceſare Gennaro, nephew of Guercino.

Annunciation, by Paſſarotti.

S. Jerom, with two angels.

S. Pietro Thoma, crucified.

The ſame complimented by S. Domenico and S. Franceſco. All by Lodovico Carracci. The laſt is in the capitolo.

Mendicanti di dentro.

Joſeph aſking pardon of the virgin for his ſuſpiciſions of her, by Tiarini, with ſome freſcos, by the ſame.

Chriſt calling S. Matthew. Lodov. Carracci.

In the ſame chapel, two little pictures of angels, by Gio. Batiſta Bertuſio, his ſcholar.

S. Alò and S. Petronio, kneeling before the virgin and child with angels in the air. Cavedone.

The two ſide pieces are alſo by him.

A pietà, or the virgin weeping over Chriſt dead, with two angels; and at bottom the four patron ſaints of Bologna, Guido.

S. Eligio, by Tiarini.

Flight into Egypt, by Maſteletta.

Job reſtored to his throne, and receiving preſents, a very large picture, by Guido.

The cieling in freſco, by Cavedone.

S. Michele in Boſco.

There is a good view over the city from this church.

S. Bernardo Tolomei receiving the rule of his order from the virgin; by Guercino.

Death of S. Carlo Borromeo; by Tiarini.

Entombing of Chriſt, in the night; by Canuti.

Medallions with children ſupporting them; by Cignani.

S. John writing the life of the virgin; by Canuti.

In the chapel of the ſacriſty, a copy of Guido's Magdalene, in the Barberini palace at Rome, by Canuti.

In an octagon cloiſter, of good architecture, the walls are painted in freſco by Brizio, Guido, Lod. Carracci, Cavedone, Maſſari, Tiarini, Spada, Tibaldi, &c. but they are in a manner worn out. There is a copy of one piece from Guido, in the choir.

In

In the library are ſome pictures with figures by Canuti.

S. Niccolò di S. Felice.

Chriſt on the croſs, the virgin, and S. Petronio, Franceſco, Giovanni and Bernardino; the firſt piece that Annib. Carracci painted.

S. Paolo. The Architect Padre Magento.

Paradiſe, by Lodovico Carracci.

Nativity of Chriſt; Adoration of the Magi, by Cavedone.

S. Carlo carrying the croſs through Milan in the time of the peſtilence, by Garbieri.

Cochin mentions S. Gregory ſhewing Chriſt to the ſouls in purgatory, by Guercino.

At the high altar, are two marble figures, larger than life, of St. Paul, with the executioner going to ſtrike off his head, by Algardi. Alſo a baſſo relievo in front, of the ſame ſubject, alſo by Algardi.

S. Petronio.

At the end of the choir, a large freſco, of the virgin and child on the moon, and below S. Petronio kneeling, by Franceſchini and Quaini, from the deſign of Cignani.

S. Rocco, larger than life, by Parmegianino.

In the Ranuzzi chapel, a ſtatue of S. Antonio di Padoua; by Giacomo del Sanſovino.

In the Bolognini chapel, is an old picture of the virgin and child, with ſaints; and on the cover a crucifix with prophets *a tempera*. Jacobus Pauli pinxit. Bufalmacco, who was to have painted the whole chapel, finiſhed only heaven and hell on the left hand; the reſt was done by Vitale and Lorenzo da Bologna.

The Aldrovandi chapel is magnificently decorated.

The legate officiates in this church pontifically.

Caſſini drew a meridian line here; and the wall having ſunk, it was corrected in 1776.

S. Pietro Martire.

Transfiguration, by Lod. Carracci, at the high altar.

The viſitation, by Tintoretto.

S. Salvatore. Architecture by Gio. Ambrogio Magenta.

Aſſumption of the virgin; Agoſtino Carracci.

Nativity of Chriſt, by Tiarini.

A ſmall picture of Chriſt holding his croſs, by Guido.

S. John kneeling before Zacharias, &c. by Benvenuto (Tiſio) Garofalo.

In the ſacriſty—S. Sebaſtian tied to a tree. Guido.

The convent has a valuable library.

Servi.

In the portico, freſcos of the actions and miracles of S. Benizio: the beſt (1, 5, 8, 10, 12) are by Carlo Cignani, eſpecially the firſt: the 2d, 7th, 9th, and 11th, are by Viani; the 15th by Domenico Viani the ſon.

S. Joachim and Anna, by Tiarini.

S. Carlo, and his apotheoſis, with boys holding the attributes of epiſcopacy; painted in one night by torch-light, by Guido.

Aſſumption: the boys about the virgin, which was painted in 1261; and S. John Baptiſt and S. Jerom, freſcos on the ſide, are by Facini.

S. Andrew adoring the croſs, large; by Albani.

Jeſus Chriſt appearing to Mary Magdalene; by Albani.

Cochin has beſides—Madonna del Mondo; and the miracle of S. Gregory, by Tiarini: a crucifix, and another, by Eliſabetta Sirani.

Marriage

Marriage of S. Catherine, by Imola. S. Lazioſi, by Viani.

S. Tommaſo del Mercato.

On each ſide the door is a picture with two figures, the ſize of life; one S. Joſeph and S. Dominic; the other S. Francis and S. Antony: by Simone da Peſaro.

S. Tommaſo di Strada maggiore.

S. Andrew and S. Francis, with Chriſt above, by Guido.

Flight into Egypt, by Tiarini.

Santi Vitale ed Agricola.

S. Rocco, by Gio. Viani.

Nativity, with S. Rocco and S. Sebaſtian; on board: attributed to Pietro Perugino.

A picture covering an ancient Madonna, by Franceſco Francia.

On the ſides, two great freſcos—one, the viſitation, by Bagnacavallo the other, the adoration of the ſhepherds, by Giacomo Francia, ſon of Franceſco.

PALACES.

Palazzo Pubblico.

St. Jerom, by Simone da Peſaro.

Samſon drinking out of the jaw-bone, figures large as life, by Guido.

The virgin on a rainbow, with Chriſt in a glory of angels; the tutelar ſaints of Bologna below, praying to the virgin. This was painted on ſilk by Guido, for a church banner, during the plague of 1630.

A child in a bed, by Leonardo da Vinci.

A head of Raffaelle, by himſelf.

S. John Baptiſt, by Raffaelle: the ſame as at Florence and Paris.

There are alſo many paintings of events in the hiſtory of Bologna.

Palazzo Graſſi. Hercules, a freſco, by Lodov. Carracci; formerly in his own houſe, and removed hither.

Palazzo Magnani. Hiſtory of Romulus and Remus, freſco; figures as big as life, in the frieze of a ſalon: by Lodov. Carracci.

Apollo, and Cupid ſubduing a ſatyr, two freſcos by Lodovico, cut from the wall and framed. Cochin ſays the laſt is by Agoſtino.

Domenico Tibaldi is the architect.

Palazzo Malvezzi, contains a collection of the firſt maſters of the Bolognese ſchool, from Guido l'Antichiſſima, 1120, to Giacomo Francia in 1550. Alſo

Two pieces by Mola.

The virgin and child, by Parmegianino.

The Padre eterno, by Bagnacavallo.

Charity, by Franceſchini.

Two little boys, by Andrea Sacchi.

Flaying of S. Bartholomew. Guercino.

The circumciſion, by Bellini.

Jacob when they bring him Joſeph's robe: by Guercino.

Sacrifice of Iſaac, by Spada.

Chriſt with angels, an oval, by Albani.

Fall of the giants, by Guido.

Palazzo Ranuzzi. The front ſaid to be from a deſign of Palladio's.

Pictures.

Moſes found by Pharaoh's daughter. F. Francia.

Tobit and Tobias. Carlo Loti.

Venus and Adonis, by Semente a diſciple of Guido's.

Chriſt and the Samaritan woman, by Tintoretto.

On the cieling—a flying Venus and Cupids, by Franceſchini.

On the ground floor.

Faith, by Guercino.

The

The rapes of Helen and of Proſerpine, by Luca Giordano.
Samſon and Dalila. Sebaſtiano Ricci.
Hercules and Iole, by Canuti.
Joſeph and Potiphar's wife, by Guido.
Coriolanus meeting his wife and mother, a large picture by Paſinelli.
S. Jerom, by Guido.
The good Samaritan, by Spagnoletto.
Mater doloroſa, by Albani.
S. Agata, by Raffaelle.
Chriſt and the woman of Canaan, by Annibale Carracci.
The Roman Charity, by Paſinelli; in which are ſeveral portraits of Bologna ladies.

Palazzo Tanari.

Aſſumption of the virgin, by Guercino.
Death of Abel, by Franceſchini.
Judas betraying Chriſt, by Lodov. Carracci.
Venus attired by the Graces, with three others, by Annibale Carracci.
The bath of Diana, and another piece, by Agoſtino Carracci.
S. Cecilia, by Franceſchini.
Virgin, Chriſt, and S. John, a large picture, by Guido.
S. Peter denying Chriſt, another large picture, by Lodovico Carracci.
A ſybil, and the birth of Alexander the Great, both by the ſame.
The laſt ſupper, by Agoſtino Carracci.
Madonna and the infant Jeſus, a beautiful miniature, by Albani.
S. Sebaſtian, by Tiziano.
S. Carlo Borromeo, by Carlo Dolce.
A little gallery of good drawings, by Guercino and others.

Palazzo Sampieri.

In this palace are ſome of the fineſt pictures in the world, and in the higheſt preſervation.

A cieling by Lodovico Carracci; the ſubject Hercules and Jupiter.

One of the Titans under a rock, freſco, by Annibale Carracci.

A cieling by Annibale; the ſubject, Virtue opening the heavens to Hercules.

A portrait, by Lodovico Carracci.

The angel Gabriel, half length, by Guido.

The virgin, its companion, by Carlo Cignani.

Beautiful Cupids dancing round a tree; and the rape of Proſerpine, on copper; both by Albani.

The triumph of Venus, by Franceſchini.

The woman taken in adultery, by Agoſtino Carracci.

The woman of Canaan, by Lodov. Carracci.

The Samaritan woman, by Annib. Carracci.

Five Apoſtles, by Guido.

S. Peter weeping, and another Apoſtle, whom ſome call S. Paul. The two figures are the ſize of life. This picture is in the moſt complete preſervation, and is by ſome eſteemed the moſt perfect in the world.

A beautiful cieling, by Guercino; the ſubject Hercules ſuffocating Antæus.

The diſmiſſion of Hagar; by the ſame.

S. Jerom; by Palma vecchio.

Judith; by Giulio Romano.

Mars, Venus and Cupids; by Albani.

King Henry IV. of France; by Rubens.

The mother of Guercino; by Guercino.

Two beautiful heads; by Corregio.

Magdalene; by Annibale Carracci.

Virgin, Chriſt and S. John; by Eliſ. Sirani.

S. Jerom, with an angel blowing a trumpet; by Guercino.

The

The paralytic; by Guido.
Aſſumption of the Virgin; by the ſame.
S. John Baptiſt; by Geſſi.
Apollo flaying Marſyas; by Spagnoletto.
S. John, very young; by Leonardo da Vinci.
Chriſt crowned with thorns; by Carlo Dolce.
Holy Family; by Tiarini.
S. Jerom; by Benvenuto Garofalo.
A cieling, by Agoſtino Carracci; the ſubject Hercules and Atlas.—Hercules ſubduing Cacus; by the ſame.
Chriſt and the Phariſee with the tribute-money; by Lodovico Carracci.
Holy Family; by Innocenzio da Imola.
Another holy family; by Lodov. Carracci: a copy of one at Parma.
A dead Chriſt; by Bellini.
Sculpture. Statue of Andromeda, Grecian.
A crucifix, in ivory; by Giovanni Bologna.
Boys, in marble, by Algardi.

ROME.

Pictures in the Gallery, at the CAPITOL.

Abraham and Hagar, by Mola.
Adoration of the Magi, by Scarſellini of Ferrara.
Triumph of Flora, by Nicola Pouſſin.
S. John, by Guercino.
Iſaac eſpouſing Rebecca, and Sarah ſtanding by: Ciro Ferri.
Romulus and Remus ſucking the wolf; by Rubens.
The nativity, by Carracci.
Virgin and child ſleeping, and three Angels; by Pietro da Cortona.
Sibyl, by Guercino.
S. Sebaſtian, by Guido.
The ſame, by Ann. Carracci.
A man and dog, by one of the Carraccis.
Bacchus and Ariadne, by Guido, or after him.

Virgin, child and two other figures, and a S. Cecilia; by Ann. Carracci.
Naked Venus, by Tiziano.
Portrait of Guido, by himſelf, when young.
Slaves with the wild beaſts in the Coliſeum, by Carracci.
An old ſoldier, repoſing—and an old witch; by Salvator Roſa.
David and Nathan, by Bonata.
Young man and gypſey, by M. A. Caravaggio.
Portrait of Michelangelo Buonarroti, by Andrea del Sarto.
Holy family and S. Francis, by Ann. Carracci.
The pool of Betheſda, by Domenichino.
Fortune flying over the globe, with a Cupid after her; by Guido.
Battle of Alexander with Darius, by Pietro da Cortona.
The Virgin triumphant, with two biſhops and four ſaints; by Gaudentio di Ferrara.
The Virgin with Chriſt ſtanding naked, by Pietro Perugino.
The Virgin ſitting with Chriſt in her lap.
The Virgin with Chriſt and Saints, large; over a door: by Pietro Perugino.
S. Jerom receiving the communion—and a Charity, both by Annibale Carracci.
The preſentation of Chriſt in the temple, by Fra. Bartolommeo.
Chriſt with the woman taken in adultery, by Gaudentio di Ferrara.
S. John Baptiſt, naked, with the croſs; Salviati.
Landſcape, with Hercules and a lion, by Domenichino.
Virgin, Chriſt and two Angels; Andr. del Sarto.
Chriſt with the adultereſs, a phariſee, and two other heads; by the ſame.
Slaughter of the Innocents, by Polembourg.

PALACES

PALACES.

ALBANI.

The original coloured ſketch of Raffaelle's tranſfiguration.
A fine old head, by Guido.
Chriſt with the Magdalen, by Barroccio.
Ecce homo, by Leonardo da Vinci.
Chriſt taken down from the croſs, by Vanderwerff.
Head of Chriſt, by Lodovico Carracci.
Antonius Santius, Raffaelle's father; by Raffaelle; dated 1519.
A landſcape, with a fine group of figures in front; by Salvator Roſa.
Two ſketches, by Andrea Sacchi, of his old men in the picture at S. Romualdo.
The Virgin with her hands claſped together; by Guido.
S. Francis, in a landſcape, by Paul Brill.
Two pieces of perſpective, one of the arch of Conſtantine; by Palermitano.
Guido's portrait, by himſelf.
David with the head of Goliath; by Guercino.
Holy family with angels; by Albano.
Marriage of S. Catherine; by Parmegiano.
Peter denying Chriſt; by Guercino.
The nativity, &c. an old altar-piece, by Pietro Perugino.
Virgin crowned by angels, with Chriſt and S. John; by M. A. Caravaggio.
A præſepe; by Cimabue.
Chriſt in the garden, ſmall; by Pietro Perugino.
A pietà, by Michelangelo Buonarroti.
Virgin and child, ſmall; by Albano.
Holy family, by Giulio Romano.
The ſame ſubject, by Barroccio.
Two drawings of feaſts of the gods, by Giulio Romano.

A good

A good Roman Charity, by Caravaggio.
Juſtice, by Raffaelle.
Two good Baſſans, over two doors.
S. Sebaſtian, with one dreſſing his wounds: Caravaggio.
Judith with her maid, and the head of Holophernes; by Caravaggio.
A man holding a globe; by Mieris.

ALTIERI.

In the Cardinal's Apartment.

Joſeph explaining the dreams of the butler and baker; by Salvator Roſa.
Four little heads of children, by Vandyck.
Virgin and dead Chriſt, ſketch; by Andr. Sacchi.
Holy family, by Saſſo Ferrata.
A little portrait of S. Filippo Neri, with a child; by Tiziano.
Chriſt going to Calvary; by Salvator Roſa.
Coliſeum by Viviano, reſtored according to the deſign of Fontana.
Animals, by David of Antwerp.
Landſcape, by Both.
Portrait, by Leonardo da Vinci.
S. Filippo Berrici, of Florence, preaching; by Carlo Maratti.

In the Prince's Apartment.

Dead Chriſt, by Rubens.
Lucretia, ſaid to be Guido.
Sybil, by Guercino.
Satyr, and peaſant blowing coals: Salvator Roſa.
A Faun in marble, once a fountain at Albano.

BARBERINI.

Noah and his three ſons. Cain and Abel. Hagar and Iſhmael, a ſketch: all by Andrea Sacchi.
Apollo flaying Marſyas; by Caravaggio.

Eſther

Eſther and Ahaſuerus; by Guercino.
Four angels; by Parmegiano.
Head of a young man; by Raffaelle.
A ſmall landſcape, by Claude Lorrain; view of the lake of Albano and Caſtel Gandolfo. There are alſo three more ſmall ones, and two large, by him. And ſome by Both, excellent.
Death of Germanicus, by Nicola Pouſſin! irrecoverably injured.
Cardinal Corſini, by Guido, full length; executed in Moſaic in the Corſini chapel.
The famous Magdalene, by Guido. There is another not quite ſo large.
The four evangeliſts, by Guercino.
Modeſty and virtue, heads: Leonardo da Vinci.
The daughter of Herodias, with S. John's head; a capital picture, by the ſame.
Raffaelle's miſtreſs, by himſelf.
A copy of the ſame, by Giulio Romano.
S. Jerom reading, by Spagnoletto.
A young man cheated by gameſters; by Michelangelo da Caravaggio.
Joſeph and Potiphar's wife: Carlo Cignani.
The Magdalene; by Andrea Sacchi.
S. Veronica; by Guido.
Judgment of Paris; by Giulio Romano.
Ten Baſſans.
Feaſts of the gods, &c. large paintings, by Romanelli.
Dives and Lazarus, a ſketch, by Paolo Veroneſe.
Sketch of an annunciation, by Baroccio.
A little withered old man, by Rembrandt!
Eſpouſal of S. Catherine; by Parmegianino, after Correggio; the original at Capo di monte.
Sketch of a cardinal; by Guido.
A little landſcape; by Wouverman.
Two angels lamenting over Chriſt; by Guercino.
Many Brueghels, but not capital.
Holy family, by Carlo Maratti.

Another,

Another, by Andrea Sacchi.
Virgin and child, by Guido.
A cardinal, by Domenichino.
A head, by Guercino.
Sketch of S. Eraſmo, by Pouſſin.
A landſcape, by him, not finiſhed!
Virgin, child and S. Catherine, by Paolo Veroneſe.
A portrait, by Tiziano: three heads above, and child underneath in a white drapery.
Portrait of one of the Giuſtiniani family, by Pietro da Cortona.
Roma triumphans, a large figure, with a victory in one hand, and a ſceptre in the other, painted in freſco, and antique.
Rape of Europa, an ancient moſaic.

BOLOGNETTI.

Two pieces of birds and hunting, by Roſa di Tivoli.
Portrait of a ſurgeon at Bologna.
S. Peter. Venus, a ſatyr and cupid.
Virgin, child and Joſeph. All by Ann. Carracci.
Portrait of Lodovico Carracci, by himſelf.
Charity with three boys, and Europa on the bull; both by Albano.
S. Peter crucified. Abraham putting away Hagar and Iſhmael: by Luca Giordano.
Sharpers, and Joſeph explaining the dreams; by Caravaggio.
Magdalene; Pharaoh, and his daughter preſenting Moſes to him. Original ſketch of Bacchus and Ariadne, ſmall: the picture itſelf loſt in going to Spain. Guido.
Angelica and Medoro; by Eliſabetta Sirani.
Venus and Cupid; by Franceſchini.
A nativity; by Saſſo Ferrata.
A doge, by Tintoretto.

Holy

Holy family, by Rubens.
Holy family, by Baroccio.
A crucifix, by Algardi, in bronze; far the beſt in Rome.

BORGHESE.

Diana, with her nymphs, ſhooting; by Domenichino.
S. Jerom, by Guido.
Portrait of Sebaſtiano del Piombo, in the manner of Tiziano; and the cardinal preſenting him with his office, in the manner of Raffaelle; both by Sebaſtiano del Piombo.
A dead Chriſt, by Raffaelle, in his beſt manner.
S. Cecilia, by Domenichino.
S. John, by Giulio Romano, after Raffaelle.
Venus attired by the Graces: Tiziano.
A ſketch of Raffaelle's transfiguration.
Virgin Mary bruiſing the ſerpent, by Caravaggio.
Chriſt among the doctors; by Leonardo da Vinci.
A dead Chriſt; by Annibale Carracci.
Luther, by Holbein.
Madonna, S. Francis, and S. Jerom: Pietro Perugino.
Æneas and Anchiſes; by Barroccio.
S. Cecilia, by Corregio.
A ſaint led to martyrdom; by Andrea del Sarto.
Titian's ſchool-maſter, ſitting in a chair.
Leda, by Leonardo da Vinci.
Tiziano and his miſtreſs; by Tiziano.
Four rounds, by Albano.
Venus blinding Cupid, whilſt two women ſteal his bow and quiver; commonly called the three Graces.
Minerva naked; by Paolo Veroneſe.
David with Goliath's head; by Caravaggio.
S. Cecilia, by Raffaelle, in his firſt manner.

Cardinal

Cardinal Borgia and Machiavelli; by Raffaelle.
A Chriſtian charity; by Guercino.
Two little Magdalene's; by Ann. Carracci.
Dead Chriſt, with two angels; by Guercino.
Temptation of S. Antony; by Ann. Carracci.
Chriſt carried to the tomb; by Raffaelle.
Marriage of S. Catharine; by Parmegiano.
Coronation of the Virgin; by Ann. Carracci.
Drawings, by Giulio Romano.
Drawing of the battle of Conſtantine; by Raffaelle.
Holy family; by Andrea del Sarto; in Don Paolo's apartment.
There are two fine buſts of Antoninus Pius and Hadrian; a famous crucifix by Michaelangelo, &c. &c.
In this palace are ſome ſlabs of white marble, ſaid to have been cut from the cornice of ſome ancient building, which are elaſtic. One of them is kept unſet, to ſhow its elaſticity. If one end is ſet on the ground, and it is ſhaken whilſt held at the other end, it will vibrate like a board, and return to its firſt poſition with a cracking ſound.

COLONNA.

Gallery.

Sacrifice of Julius Cæſar, by Carlo Maratti.
Adam and Eve, by Domenichino.
A plague, by Pouſſin.
A large landſcape, by Nicola Pouſſin!
A pietà, by Guido.
Europa, by Albani.
Ecce Homo, by the ſame.
Boys, by Rubens.
Virgin with the infant Jeſus, S. John, two Saints, and two female Saints, by Raffaelle.
Landſcapes by Claude Lorrain and Pouſſin.

The

The pordigal ſon—the entombing of Chriſt—and the Magdalene dead, by Guercino.
Holy family, by Parmegiano.
Death of Regulus, by Salvator Roſa.
Herodias, by Guido.
Cephalus and Procris, and Ganymede with the eagle, both by Tiziano!
A ſketch of the Martyrdom of S. Peter, from the picture at Venice, which is eſteemed Tiziano's beſt hiſtorical piece.
Two fine portraits, in one piece, by Tintoretto.
Venus and Cupid, by Paolo Veroneſe.
Holy family, by Andrea del Sarto.
St. Lucia, by Palma il vecchio.
An aſſumption, by Rubens.
S. Francis—flight into Egypt, both by Guido.
David with the head of Goliath, by Guercino.
The Virgin, S. Margaret, and ſeveral other Saints, by Parmegianino.
A hunting and a battle, by Borgognone.
A man drinking out of a glaſs, by Tiziano.
A peaſant eating beans, by Tintoretto.

Cardinal's apartment.

Many ſmall cabinet pictures.
Magdalene, by Guido.
Virgin, by Saſſo Ferrata, &c.

In a room on the ground floor.

Seven marines, freſco, by Tempeſta.
Seven landſcapes, by Pouſſin.
A large piece of architecture, by Lucheſini, Paolo Pannini's maſter.
A little picture of ruins, by the ſame hand.
Apollo and Daphne, by Pouſſin.
Sixty-ſix landſcapes, by Orizonte.

Above ſtairs.

Cieling of the great hall, by Lanfranco.
S. Margaret, by Guido.

Herodias,

Herodias carrying the head of S. John, by Tiziano.
Angels appearing to the ſhepherds, by Berghem.
David, by Guido.

CORSINI.

Holy family, by Baroccio.
A remarkable hare, by Albert Durer.
Two boys, by Tiziano.
Head of Chriſt, by Guercino.
Rembrandt, by himſelf.
Noah's ſacrifice, by Nicola Pouſſin!
A large noble landſcape, by him.
Four ſmall landſcapes, by the ſame.
The martyrdom of S. Peter, by Guido.
Holy family, by Murillo.
Landſcape with hunting, by Brughel de Velours.
A butcher's ſhop, by Teniers.
A peaſant, with his pot and pipe, by the ſame.
Jacob travelling with his family and flocks, by Caſtiglione.
Horſes, by Wouvermans.
A woman and child, by Caravaggio.
An old man in profile, by Rubens.
Adoration of the ſhepherds, by Baſſano.
Herodias with S. John's head, by Guido.
S. Francis ſhowing a crucifix, by Ann. Carracci.
Two ſmall pieces, by Rubens.
Eliezer with Rebecca at the well, by Carlo Maratti.
Views of the Campo Vaccino, and Diocletian's baths, by Paolo Pannini.
Chriſt diſputing with the doctors, by Luca Giordano.
A blind fidler, by Mola.
S. Peter, by the ſame.
Birth of the Virgin, by Ann. Carracci.
Chriſt at the well, by Guercino.

Holy

Holy family, by Sebaſtiano del Piombo.
S. Andrew, by Calabreſe.
S. Bartholemew, by Lanfranco.
Venus at her toilet, by Albano.
Portrait of Pope Paul III. by Raffaelle.
Portrait of Philip II. and Cardinal Alexander Farneſe, by Tiziano.
Ecce Homo, by Vaſari.
S. John Baptiſt, by Guercino.
Chriſt with the Magdalene, by Baroccio.
Chriſt with the woman taken in adultery, by Tiziano.
A head by Parmegiano.
Raffaelle's miſtreſs, by Giulio Romano.
S. Jerom, by Tiziano.
Virgin, Chriſt, and S. John, with angels, by Carlo Maratti.
Virgin and child, by Saſſo Ferrata.
The miſeries of war, in eight pieces, by Callot.
Dead Chriſt, with figures, by Lodov. Carracci.
Portrait of Raffaelle, by himſelf.
Virgin reading, by Carlo Maratti.
The Nativity, by Baſſano.
Virgin, child, and cherubs, by Saſſo Farrata.
The Virgin, by the ſame.
Virgin and child, by Albano.
Ecce Homo, by Carlo Dolce.
The ſame ſubject, by Guido.
Holy Family, by Baſſano.
Mater doloroſa, and S. John, by Guido.
A fine little Berghem.
A portrait, by Rembrandt.
S. James, walking, by Ann. Carracci.
Magdalene, with a choir of Angels, by Franceſchini.
Holy family, by Fra. Bartolommeo.
Another, by Nicola Pouſſin.
Sketch of the crucifixion, by Guido.

S. An

S. Andrew adoring the croſs, a ſketch, by Ann. Carracci.
A little portrait, by Raffaelle.
The annunciation, by Michaelangelo.
Virgin, Chriſt, and S. John, by Schidone.
Another holy family, by the ſame.
Single figure of the Virgin, full length—Holy family—Another in a large oval—Flight into Egypt. All by Carlo Maratti.
Small holy family, by Michelangelo.
Prometheus and the vulture, by Salvator Roſa.
Marriage of S. Catherine, by Saſſo Ferrata.
A battle piece, by Borgognone.
S. Auguſtin meditating on the myſtery of the Trinity, by Garofalo.
Chriſt with S. John, by Cignani.
The Virgin, by Andrea del Sarto.
Another, by Michelangelo.
The birth and marriage of the Virgin, by Pietro di Cortona.
S. Sebaſtian, and other pieces, by Rubens.
Holy family, by Parmegiano.
Portrait of Cardinal Bandini, and other pictures, by Domenichino.
Portrait of a Doge of Venice, by Baroccio.

FARNESE.

In the court.

The famous Farneſian Hercules, by Glycon; the legs ſo well reſtored by Gulielmo della Porta, that when the originals were afterwards found, Michelangelo did not think it neceſſary to put them on.
Oppoſite to this, another Hercules, of the ſame ſize, ſuppoſed to have been made from deſcriptions given by ancient authors; though ſome hold it to be antique.

A co-

A coloſſal ſtatue of Flora; the drapery very much admired: the head, arms, and feet modern, by Gulielmo della Porta.

Another Flora, and two Gladiators.

The great ſarcophagus, found in the mauſoleum of Cecilia Metella, called Capo di bove.

In a little court, behind the palace.

The *Toro Farneſiano*, or prodigious group of Zethus and Amphion, tying Dirce by the hair, to the tail of a bull, in revenge for her having robbed their mother Antiopa of their father's love. Though the figures are larger than life, it is ſaid to be all one piece of marble.

On the ſtaircaſe.

Two captive Dacian Kings.

In the apartments.

Statues.

Mercury. A Camillus. The ſhepherd Cneius Martius extracting a thorn from his foot: ſtatues in bronze. Statue of a peaſant with game; in a round hat, half-boots, and ſheep-ſkin coat.

Ganymede reſting on a great eagle.

Hercules and Deianira.

Apollo in black marble, leaning on his lyre.

Bacchus.

Venus crouching, and Cupid playing with her.

Meleager in roſſo antico.

Roma triumphans, coloſſal: porphyry with bronze head and arms.

Buſts.

Caracalla, very ſpirited and characteriſtic.

Mithridates,

Mithridates, in a noble animated ſtyle.
Seneca. Salluſt the hiſtorian.

Sarcophagi.

One with a bas-relief of a ſacrifice to Priapus.
Another with Silenus drunk in his car.
Both of white marble.

Vaſe.

With bas-reliefs repreſenting bacchanals, on fluted marble.

Gallery

Sixty-five feet by twenty; admirably painted in freſco by Annibale Carracci.

In the cieling are three pictures. In the centre, Bacchus and Ariadne, with Silenus, Satyrs, Fauns, &c. on each ſide of this an octangular piece—in one, Paris receiving the golden apple from Mercury: in the other, Pan giving the wool to Diana.

The frieze on both ſides is divided by pilaſters painted, over the real ones: ſo here are three larger, and four ſmaller ſpaces; in the firſt of which are pictures, in the others medallions of a greeniſh tint. On the ſide oppoſite to the windows, the pictures and medallions are, Galatea with Tritons, Nymphs and Cupids, in the middle. Jupiter and Juno, between the medallions of Apollo flaying Marſyas, and Boreas carrying off Orythia. And Diana with Endymion, between Eurydice carried back to Hell, and Europa on the bull. On the other ſide of the gallery the larger picture is Aurora and Cephalus in a chariot drawn by two horſes, Titan is aſleep, and Cupid with a baſket of roſes is flying in the air. This is between Venus with Anchiſes, and Hercules with Iole; which two pictures have on each ſide

ſide their medallions—Cupid tying a ſatyr, and Salmacis embracing Hermaphroditus is with the firſt—Syrinx turned into reeds by Pan, and Leander ſwimming, conducted by Cupid to Hero, is with the other. Theſe pictures and medallions have magnificent accompanyments of terms, boys, ſitting and ſtanding figures of young men, frames, feſtoons, maſks, &c.

At each end are three pictures, one over another. The ſubjects of the two undermoſt, Perſeus and Andromeda—The combat of Perſeus and Phineas. The middle ones are Polyphemus and Galatea—Polyphemus with the fragment of rock which he is about to hurl at Acis. The little pictures over theſe are, the rape of Ganymede, and Hyacinthus with Apollo.

The prints of this famous gallery are well known, and a large account is given of it by Bellori.

In another room, called the Cabinet.

The choice of Hercules, by Ann. Carracci. At each end of the cieling, in ovals—Hercules ſuſtaining the globe—and at reſt. Over the door, Circe giving the cup to Ulyſſes—and oppoſite, Ulyſſes tied to the maſt. Over againſt the window are two brothers carrying their parents from an irruption of Mount Veſuvius; and Perſeus and Meduſa. Theſe are all in freſco, except the firſt, which is in oil on canvas. The chiaro-oſcuros are admirable.

FARNESINA,

Or little Farneſe Palace, in via Longara.

The gallery is painted in freſco, with the hiſtory of Pſyche, by Raffaelle and his ſcholars.

The

The ſtory is from Apuleius, but the painter has taken only the great parts. The two large pictures on the cieling are the Council, and Banquet of the Gods. Beſides theſe, there are four triangles on each ſide, and one at each end, containing the other parts of the ſtory: and two lunettes at each end, with five on each ſide, repreſenting Cupids bearing the ſpoils of the Gods. The arches, triangles, and lunettes, are formed by feſtoons of foliage, painted by Giovanni da Udine, and ſerving as frames to the pictures.

This gallery was a *loggia* or open portico; and the freſcos ſuffered much from being expoſed to the air. Carlo Maratti was employed to repair and retouch them.

In a Room, adjoining to the Gallery.

The Galatea, pretty well preſerved.

Michelangelo ſketched out in one corner, a coloſſal head, in his bold great manner.

Up ſtairs there are other paintings, but of no great account.

Some of the ſtatues and buſts, which were formerly in the Farneſe palace, are now removed here. The moſt remarkable are, a fine head of Plato, from which Michaelangelo is ſaid to have taken the idea of his Chriſt. The beſt head of Homer now extant. Buſt of Demoſthenes, or as others ſay, of Solon. A coloſſal buſt of Julius Cæſar. Head of a Veſtal virgin, with her veil. Venus Callipyge. Equeſtrian ſtatue of Auguſtus, &c.

GHIGI.

Cupids, by Baroccio.

Genius burning Cupid's quiver—and, Genius ſleeping, both by Guido.

The

The Roman Charity—Lucretia—the Magdalene; all by Guido.
Virgin and child, by Guercino.
Chriſt young, with a croſs, and a globe by him—Two Angels uncovering Chriſt—Virgin with Chriſt on a cuſhion; all by Guercino.
St. Peter dictating, by Domenichino.
The flagellation, by Guercino.
A marine, by Claude Lorrain; in the fore ground the rape of Europa.
A very fine landſcape, by Claude, with many figures.
A very fine landſcape, by Salvator Roſa; in the fore ground Io as a cow, and Mercury charming Argus.
Lucretia—the Magdalene; both by Guido.
S. Bruno in the deſart, by Muziano.
The attributes of the ſoul and body, by Andrea Sacchi! executed at large in the Barberini palace.
Alexander viſiting the tomb of Achilles; by Pietro Teſta.

GIUSTINIANI.

The collection is deſcribed in two pompous volumes in folio, under the title of *la Galleria Giuſtiniana*. The bas-reliefs and ſtatues are chiefly of the lower empire.
Bas-relief of Amalthea giving ſuck to Jupiter, one of the beſt in Rome.
Buſt of Vitellius.
Buſt of Alexander the Great, in black marble.
Buſt of Aurelius, in the ſame.
Statue of Minerva, Greek ſculpture.
Marcellus the conſul, ſitting.
An excellent goat.
Statue of Fauſtina, the younger.
A very large Vaſe, with bas-reliefs.

Cieling painted prettily in arabesque, by Zuccharo.

Paintings.

Naked Venus, by Tiziano.
S. Paul and S. Antony, by Guido.
Christ with Nicodemus, by candle-light; by Gerardo della notte.

ODESCALCHI, *Duca di Bracciano.*

I know not what was saved out of the wreck of this once famous collection.

M. Dutens mentions a fine cabinet of medals and medallions in bronze; and a beautiful cameo in agat-onyx, six inches by four and an half, representing Alexander and Olympia, the work of Pyrgoteles.

PAMFILI *in the Corso.*

Two landscapes, by Poussin—the first with Venus and Adonis—the second with Diana and her nymphs.
Death of Cain, by Salvator Rosa.
Christ bearing his cross, by Giacomo Bassano.
Two landscapes, by Alexis, scholar of Both.
A landscape, by Claude.
Its pendant, by Ann. Carracci.
Martyrdom of St. Agnes, by Guercino!
Virgin and sleeping Christ, by Guido.
A fine Virgin, by Sasso Ferrata.
A copy of the Aldobrandine marriage, by Nicola Poussin.
The prodigal son returned, by Guercino.
The Magdalene, by Domenichino.
Descent from the cross, by Salviati.
Assumption of the virgin.
Adoration of the Magi.
Flight into Egypt.
Entombing of Christ.
} By Ann. Carracci.

The

The Magdalene ſitting, by Caravaggio.
The holy family, by Parmegiano.
The virgin ſuckling Jeſus, by Rubens.
Bacchanals, by Tiziano.
A village feaſt, by Teniers.
The virgin adoring the infant Jeſus aſleep, by Guido.
Terreſtrial Paradiſe, by Brughel.
A head, in paſtel—Pan teaching Apollo to play on the flute—S. Peter weeping. All by Ann. Carracci.
Bacchus deſcending from his car to conſole Ariadne for the loſs of Theſeus, by Tiziano.
Abraham and Iſaac, by the ſame.
Adonis aſleep, and Venus fanning him, by Paolo Veroneſe.
The birth of Chriſt, by Albano.
A great academy of muſic, by Valentine.
A group of children fighting, by Geſſi.
A young woman in a bath, liſtening to an old gypſey, by M. A. Caravaggio.
Virgin, child, Joſeph and an angel, by Giorgione.
A young ſoldier, whom an old man attempts to ſtop, by Paſſignani——Richardſon ſays Giorgione.
The Virgin in contemplation, by Saſſo Ferrata.
Hagar abandoning Iſmael, and the angel coming to comfort her, by Calabreſe.
Chriſt before Pilate, by Paolo Veroneſe.
Erminia finding Tancred wounded, by Guercino.
Dædalus tying Icarus's wings, by Andrea Sacchi.
The Magdalene contemplating a death's head, by Feti.
Virgin and child—Adoration of the ſhepherds, both by Parmegiano.
Animals, by Caſtiglione.
Converſion of S. Paul, by Giulio Romano.
Four Baſſans.

Deſcent from the croſs, by Vaſari.
Venus, a ſmall full length, by Giulio Romano.
Portrait of Machiavelli, by Bronzino.
Chriſt, and S. Peter paying the tribute, by Calabreſe.
Holy family and S. Catharine, by Tiziano.
A woman catching vermin, with a pot before her, by Gerardo della notte.
S. Francis, with angels, by Ann. Carracci.
Venus with cupids, in a marine, by Brughel.
A boy playing with a ſheep, by Caravaggio.
Venus and Cupid——Vulcan and his forge——and two other pieces; by Brughel.
Virgin, child, &c. a ſmall picture, by Lodov. Carracci.
Raffaelle's miſtreſs, full length, almoſt naked, by Raffaelle.
Miſers, four figures, by Albert Durer.
Bathſheba in the bath, by Bronchorſt.
S. John with the croſs, catching water, Guido.
A landſcape, with the flight into Egypt——its pendant——a third, with the mouth of the Tiber; by Claude.
S. John kneeling, by Guercino.
Beaſts, by Brughel.
An angel dreſſing the wounds of S. Roch, by Caravaggio.
The nativity, with ſhepherds adoring, by Ann. Carracci.
Dædalus and Icarus, by Albano.
The ſalutation, by Ann. Carracci.
Portrait of Innocent X. by Diego de Silva.
A portrait by Vandyck.
Another, by Holbein.
A ſketch by Corregio.
Several pictures of S. Jerom, by the beſt maſters.
A concert——Pſyche——S. Peter weeping——and a Pietà, in the chapel——all by Annibal Carracci.

RONDONINI.

RONDONINI.

A moſt exquiſite antique Meduſa's head.
A Faun, and a Venus in the bath; well reſtored by Fiamingo.
Buſts of Cato, Julius Cæſar, and Brutus.
Brutus with a ſword, half ſtatue, head only antique.

Pictures.

Four heads in freſco, by Corregio.
An old man with a ſkull, by Aldegraft.
Two landſcapes, by Paul Brill.
The Coliſeo, by Nicola Pouſſin.
A præſepe, by Ann. Carracci.
The crucifixion, by Michel Angelo.
A ſtorm——and a fog, by Vernet.
A landſcape, by Paul Brill.
Two marines, by Vernet's maſter; and two by one of his ſcholars.
Three marines, by Salvator Roſa.
Four landſcapes, by Vernet.
The battle of Pavia (1522) by Tintoretto.
Martyrdom of S. Bartholomew, by Guercino.
A candle-light, by Baſſano.
Two pictures of the ſtory of Lucretia, by Nic. Pouſſin.
View near Rome, by Paul Brill.
Portrait of Paul Brill, by Vandyck.

ROSPIGLIOSI.

The Aurora, by Guido!
The wall of the pavilion in which this famous freſco is painted on the cieling, is covered with bas-reliefs.
Tempeſta painted two friezes, and Paul Brill four landſcapes, in freſco. In two ſalons adjoining are Samſon in the temple of Dagon, the triumph of David, and two other pictures, by Domenichino, painted in his youth.

Perſeus and Andromeda, by Guido.
Sophoniſba, by Calabreſe.
Rinaldo and Armida, by Albano.
Chriſt on the croſs, by Guido.
Eve giving the apple to Adam, by Giac. Palma.
A holy family by Simone da Peſaro.
A landſcape, by Claude.
A buſt of Scipio. A ſtatue of Minerva: and many other buſts and ſtatues.

Santa Croce.

Job on the dunghill, by Salvator Roſa.
The aſſumption, by Guido! Perhaps the beſt picture by him in Rome.
The four ſeaſons, by Albano: in his beſt manner, but grown rather black.
Herodias, by Guido.
A large landſcape, by Pouſſin.
Two landſcapes, by Salvator Roſa.
Cattle, by Roſa di Tivoli.
Galatea, by Albano.
Europa, by Guido.
A large capital battle-piece, by Salvator Roſa.
Virgin and child—and a fine head, by Guido.
Head of Chriſt, the Magdalen, and other pieces by Guercino.
Birth, and burial of Chriſt, by Baſſano.
A woman decking a ſtatue with flowers, by Treviſani.
Charity with two boys, by Carlo Cignani: one of his beſt pictures.
S. Jerom ſealing a letter, by Spagnoletto.
Two ſtudies for the laſt judgment, by Michel Angelo.

Spada.

Beſides the ſtatue of Pompey, a great collection of pictures.

First Room.

David with Goliath's head, by Guercino.
Samſon ſlaying the Philiſtines, by Lanfranco.
The deaths of Antony and Cleopatra, two pictures by Carlo Maratti.
The angel appearing to the ſhepherds——the return of the prodigal——and another, by Baſſano.
Two large pieces of fruit, by Mario.

Second Room.

The viſitation of Eliſabeth, by Andrea del Sarto.
The devil tempting Chriſt, and the woman taken in adultery, by Calabreſe.
S. Jerom, by Michelangelo.
S. John, by Guercino.
Nymphs, by Albano.
Rachael at the well, by Pouſſin.
Cardinal Belardino Spada, a whole length ſitting, by Guido.

Third Room.

S. Anne teaching the virgin to work, by M. A. da Caravaggio.
Chriſt driving the money changers out of the temple, by Calabreſe.
A ſtudent with a ſkull, by Albert Durer.
A landſcape, by Salvator Roſa.

Other Paintings.

A candle-light, repreſenting the ſeizing of Chriſt in the garden, by Gerardo della Notte.
Dido on the funeral pile, by Guercino; damaged beyond repair; full of faults and beauties.
Antony and Cleopatra at table, by Treviſani.
Eight freſcos, by Zucchari.
The ſacrifice of Iphigenia, by Pietro Teſta.
The rape of Helen, by Guido.

The ſacred fire kept up by the veſtals; by Ciro Ferri.
The ſlaughter of the innocents, by Pietro Teſta.
The market at Naples, during the time of Maſaniello's inſurrection, by Michelangelo delle Battaglie.
The Roman Charity, by Carracci.
St. Jerom, by Spagnoletto.
Eſther and Mordecai, by Guercino.
The repoſe in Egypt, by Caravaggio,
Judith and Holophernes, probably by Guido: copied by Carlo Maratti in the Capitol.
Two landſcapes, by Claude.
The Magdalene, by Guido Cagnacci.
Portrait of Raffaelle, by himſelf, at 12 years of age.
Paul III. the Farneſe Pope, by Tiziano.

STROZZI.

M. Dutens mentions ſome fine engraved ſtones in this cabinet. As, *cameos* of a head of young Hercules, and of Germanicus. A Centaur ſuckling a young one. A Satyr with two goats. *Intaglios*; another head of a young Hercules, in aqua-marine. The famous Meduſa of Solon, in chalcedony. Another Meduſa, winged, in cornelian. The ſuperb *cameo* of Auguſtus, in agat-onyx; ſuperior even to the duke of Bracciano's.

VEROSPI.

The ſtatue of Jupiter in the court, is thought to be the beſt of him in Rome.
In the freſco cieling of the gallery by Albano, the figures are in general ill drawn; and all the large ones in the angles, except that of Jupiter, ill executed. The ſubjects are morning, noon and night; the ſeven days of the week,

week, &c. The ſmall compartments are the beſt; but ſome of them highly indecent.

VILLAS.

ALBANI.

This villa was fitted up by the late Cardinal Alexander Albani, and furniſhed at an immenſe expence, during a reſearch of fifty years, with ſtatues, buſts, bas-reliefs, inſcriptions, columns, &c. many of them valuable for their intrinſic excellence, and the whole moſt elegantly diſpoſed.

The front of the houſe is heavy, with a bad ionic. The colonnades are formed by pillars of granite; between which, on one ſide are placed Emperors, &c.; on the other, philoſophers, orators, and poets; here are alſo two beautiful vaſes of *alabaſtro fiorito*, ſeven feet in diameter; an Etruſcan altar, with baſſi-relievi, and many other baſſi-relievi, ſerving as pedeſtals to the ſtatues and buſts. The moſt curious ſtatue is that of Domitian.

Through the veſtibule, which is alſo filled with antique marbles, you enter the Chapel, wherein is a profuſion of precious marbles: the altar is a ſarcophagus of red granite.

There are twelve rooms, elegantly decorated with antique bronzes, vaſes, moſaics, large looking-glaſſes, gilding, old japan, &c. Two or three are hung with tapeſtry, made at Rome, and deſigned from the antique; the colours have all the beauty of the Gobelins, with the advantage of much better drawing: the angles between the hangings are finiſhed with pilaſters gilt. The whole is in the moſt elegant order, united with the moſt exquiſite neatneſs.

The gallery is the richeſt in the world, in all ſorts of curious marbles, bas-reliefs, and moſaics, both antique and Florentine, from Raffaelle's arabeſques, interſperſed with antique cameos of aſtoniſhing magnitude: there are four porphyry pillars, the ſurbaſe of alabaſter, and over that verd-antique; and a profuſion of giallo-antico and green porphyry. The cieling by Mengs, repreſents Apollo and the Muſes.

It would be endleſs to particularize every thing in this prodigious collection. I remarked only the following.

On the ſtair-caſe, a large maſk of red Egyptian marble, which ſerved formerly for a window, the light entering at the mouth.

On the ſecond landing, a bas-relief of Hercules and the Heſperides, very fine, and not unlike Adam and Eve, as commonly repreſented at the tree of knowledge.

A female ſatyr, very ſingular.

A fine Canopus, in baſalt.

A profile of Plotius, very beautiful.

A young Nero; the ſame head as on the medals.

The fine alto-relievo of Antinous!

An Egyptian deity, of alabaſter.

Apotheoſis of Hercules, in white marble.

Bas-relief of a Cyclops, under the character of a Hercules and Faun.

Below ſtairs, alabaſter figures of an enormous ſize.

An ancient landſcape.

A liſt of Euripides's plays, in marble.

A fine buſt of Jupiter Serapis, in green baſalt.

Few of the ſtatues or bas-reliefs are perfectly entire, but they are put together with the greateſt truth; and there is nothing that does not contribute to embelliſh the place.

Beſides theſe, the number of granite columns is 200, a few red, but moſtly gray. Several alabaſter

alabaſter vaſes. Some porphyry urns. Two noble vaſes, repreſenting the labours of Hercules. Some tables of ancient moſaic. Much black porphyry. Many brick antique friezes.

The gardens are extenſive; laid out in parterres, terraces and formal walks; decorated with antique ſtatues, fountains and baſins, arcades and arbours; a building, called the temple of Jupiter, which is a vaulted room, ſupported by two large columns, one of them of an entire piece of *alabaſtro fiorito*. There is a *meta*, or ſtarting pillar, probably from the Circus of Flora, of white marble, ten feet high, and ornamented with bas-reliefs. A little antique elephant in baſalt. An Egyptian obeliſk. And in the middle of the parterre, a large granite baſin.

BORGHESE.

Relievi on the outſide of the houſe. Curtius leaping into the gulph, alto-relievo.

Five figures giving hands, from which Guido evidently took the idea of the hours, in his Aurora.

Life and death of Meleager, from which Nic. Pouſſin borrowed the compoſition of his extreme unction in the ſeven ſacraments, and his death of Germanicus.

Female figures ſtrewing flowers at a feſtival; a cuſtom ſtill common.

The cieling of the great hall is painted by Roſſi, a Sicilian painter, with the triumph of Camillus.

Statues.

The fighting Gladiator, by Agaſias, the Epheſian, one arm reſtored by Michelangelo.

Silenus and the young Faun; much hurt, but ſtill has great beauties.

A ſer-

A ſervant of the baths, in touchſtone or baſalt, commonly called Seneca; the eyes are onyxes; the figure miſerably emaciated.

A Camillus, or choiriſter: the fleſh of bronze, and the tunic of alabaſter.

Another of the ſame ſort.

The Hermaphrodite; back, hips and legs admirable: the matraſs well executed by Bernini.

A Juno or Dido, porphyry, with fine drapery.

The Centaur vanquiſhed by love!

Two young piping Fauns.

A gypſy; head, arms and feet of bronze; drapery of Parian marble; head dreſs ſingular.

Another; face, breaſt, arms, legs and feet of bronze; drapery of Oriental yellowiſh alabaſter.

A young Nero.

The boy picking the thorn out of his foot.

Venus impudica.

Fauſtina the younger and the Gladiator.

Auguſtus, head encircled with rays.

Genius, neither male nor female.

Beliſarius.

Coriolanus and Veturia.

The three Graces, a group like that at Siena.

A wolf, in red Egyptian marble, ſuckling Romulus and Remus.

Æneas and Anchiſes—David ſlinging the ſtone—Apollo and Daphne; all three by Bernini.

Sleeping boys, by Algardi, of great beauty.

Buſts.

Lucius Verus; the fineſt in Rome for character and workmanſhip.

Alexander the Great, Greek ſculpture, very exquiſite.

Fauſtina, the younger.

Venus.—Auguſtus.

Vaſes,

Vases, &c.

A large vase of white marble, full of bacchanals, with beautiful flowing drapery.
A vase, supported by the three Graces, elegant Grecian figures.
Two Cornucopias, terminating in Bulls heads—the foliage is fine.

MEDICI.

On the outside of the house.

Two fine lions, one antique, the other by Flaminius Vacca.
Cleopatra dying, statue.
Two bas-reliefs, representing the procession to a sacrifice.
The bas-relief which Salvator Rosa has introduced into his Belisarius.

Gallery.

The crouching Venus.
Marsyas tied to a tree.
Three of Niobe's children.
Mercury, by Giovanni Bologna.
Silenus instructing a young Faun on the flute.
Two antique copies of the Hercules farnese.
Ganymede with the eagle.
Apollo sitting on a stump, and playing on the pipe.
Other Apollos in different attitudes: but the famous one is carried to Florence.
Bacchus holding fruits in a goat's skin, with a panther by him.
A woman sitting on a sea-horse.
Silenus with young Bacchus—and Mars, both in bronze.
Roma triumphans.

Besides

Beſides theſe, and many other ſtatues, here are alſo ſeveral curious altars, with bas-reliefs. But the vaſe the beſt things have been carried to Florence.

PAMFILI.

Outſide of the houſe.

Bas-relief of Papirius and his mother.——Of a boy with a maſk all over him, ſtealing apples out of the baſket of another boy who ſtands by.

Souterrains of the houſe.

Cieling and ſtucco, by Algardi; the beſt in Italy both for elegance and workmanſhip: all ſorts of ornaments are happily introduced.

Statues.

Seneca. Clodius. Bacchus. Veſtal. Hermaphrodite.

NAPLES.

CHURCHES.

Il Duomo.

In the choir: two large pictures, by Cav. Conca —one relics carried in proceſſion; the other, a king with his army put to flight by two ſaints in the air.

Cieling of the nave, by Santa Fede: on the ſides are rounds, with half figures of the patron ſaints of Naples; and over them whole figures of the apoſtles, by Luca Giordano.

In the tranſept, two pictures by the ſame maſter; and over theſe two by Solimene.

Annunziata.

The appearance of the angel to Joſeph---and the

the Virgin looking at Jeſus aſleep, by Lanfranco.
Marriage in Cana, by Maſſimo.
Jeſus diſcourſing with the doctors, by Criſcolo. Both large pictures.
The queen of Sheba---Jacob wreſtling with the angel---the angel and Tobias---Jacob lifting the ſtone from the well---David playing on the harp---Miriam's ſong; all by Giordano.
The preſentation of Jeſus, by Melein of Lorrain.

S. Apoſtoli.

The whole cieling by Lanfranco, except that of the cupola, which is by Benaſchi.
For the reſt ſee Guide, p. 252.

S. Filippo Neri.

The nativity, by Pomerancia.
In a ſmall chapel, oppoſite to that of S. Filippo, the cupola by Simonelli, repreſenting Judith with the head of Holofernes.
Three pictures of the hiſtory of S. Filippo, by Giordano.
S. Gennaro ſubduing a lion---and a child kiſſing the feet of S. Nicola di Bari, both by Giordano.

In the little Oratory.

Jeſus with S. John Baptiſt---Flight into Egypt---Head of an old man; all by Guido.
For the reſt, ſee the Guide, p. 254.

S. Franceſco di Paola, or *S. Luigi di Palazzo.*

S. Michael ſubduing the Devil, by Luca Giordano; who alſo painted the pictures on the ſides of the choir.
In the firſt chapel on the right, two ſmall pictures, in each of which is a female figure, by Solimene.

S. Franceſco Xaviero, or *Saverio*.

S. Francis Xavier baptizing the Indians, in the ſtyle of Luca Giordano, and perhaps by him.
A picture in the left tranſept, in the ſtyle of Rubens.
Moſt of the cielings are by Paolo Matteis.

Il Gieſù Nuovo.

Heliodorus beaten with rods, by Solimene.
A cieling, by Giordano: the virtues, accompanied with angels.
The angles of another vaulted cieling, in the ſtyle of Le Sueur.
Three ſmall pictures repreſenting miracles of Jeſuits, by Giordano.
Three pictures, by Spagnoletto.
The angles of the cupola, by Lanfranco.

S. Giuſeppe de' Ruffi.

A cupola, by Solimene.
S. Gulielmo, by Giordano.

S. Gregorio, or *Ligorio*.

A Martyr, whom they are putting into a well, in the ſtyle of Paolo Veroneſe, ſaid to be by Calabreſe.
An old man, to whom they are preſenting a man who has the head of a boar, perhaps alſo by Calabreſe.
The reſt of the church is decorated with paintings, by Luca Giordano.

Madre di Dio.

Repoſe in Egypt---and a battle won by the aſſiſtance of ſome Saints; by Giacomo del Po.

S. Maria degl' Angioli.

Virgin, infant Jeſus and S. John.
Several large pictures, with figures and architecture, by Caſelli.

S. Mar-

S. Martino.

Beſides thoſe mentioned in the Guide, p. 253.
Over the door at entering, Chriſt dead, with the Virgin, Magdalene, S. John and S. Bruno, by Maſſimo.
On the two ſides, Moſes and Elias, half figures, by Luca Giordano.

In the Chapels.

Three pictures repreſenting Carthuſians, by Maſſimo.
Dead Chriſt, and Holy family, by the ſame.
Two pictures, by Solimene.
Our Lord giving the communion to the apoſtles, by Spagnoletto.
Chriſt waſhing the diſciples feet, by Caracciolo, in the ſtyle of Caravaggio.
The laſt ſupper, a large picture, of the ſchool of Paolo Veroneſe.
Chriſt calling his Apoſtles, by Maſſimo.

In the Sacriſty.

The calling of S. Matthew, by Luca Giordano.
S. Peter and S. Andrew called; by the ſame.
Cielings, by Cav. d'Arpino.
Chriſt faſtened to the pillar.
Chriſt, half figure; ſaid by Michelangelo.
The crucifixion, with the Virgin, Magdalene and S. John; by Giuſeppe d'Arpino.
S. Peter denying Chriſt, half figures, ſize of life; by Michelangelo da Caravaggio.

Monte della Miſericordia.

Picture of the high altar, by Caravaggio---ſubject the Roman Charity, &c.
The entombing of Chriſt, by Giordano.
A picture, by Luigi Rodrico Siciliano, in the ſtyle of Caravaggio.

Monte della Pietà.

Assumption of the Virgin, by Burghasio.

J. Nicolò, de' Padri Pii Operarii.

Several pictures, by Solimene.

S. Pietro ad aram.

Virgin and infant Jesus, with saints, half figures, less than life; by Leonardo da Vinci.
Christ between two angels, half figures; by the same.

In the Choir.

Five pictures; that in the middle by Zingaro, the two next by Massimo, and the two others by Giordano.

Regina cæli.

Dispute on the real presence, by Giordano.
Conversion of S. Augustin.

S. Spirito.

Cieling of the choir, by Luca Giordano.
The Virgin under a canopy, S. Dominico and a nun at her feet, by the same.
The nave, and an altar-picture, by Matteis*.

PALACE OF CAPO DI MONTE.

Don Carlos came into possession of this collection as heir of the House of Farnese, by the treaty of Vienna, and removed it from Parma.
Of the numerous and valuable pictures I remarked the following.

First Room.

A great number of portraits, and other pieces, by Parmegiano: the best among them is a portrait of his servant.

* This article of the Neapolitan Churches is from Cochin.

Margarita

Margarita d'Auſtria; by Tiziano.
Portrait of Giulio Clovio, by himſelf.

Second Room.

The crucifixion, and the adoration of the Virgin: two large pieces, by a ſcholar of Corregio.

Third Room.

Danae, by Tiziano! The laſt judgment, by Giulio Romano. A large, ſtiff, diſagreeable picture of Venus with Cupids. A Nymph with Satyrs, the ſame as in the Tribune at Florence, but far inferior. Two copies, but with changes, from cielings in the Farneſe Gallery. A young Bacchus, a Satyr, and two other naked figures pouring water from an urn. All theſe by Annibale Carracci. Venus and Adonis, by Tiziano. The ſame ſubject treated in a manner far inferior, by Paolo Veroneſe: it is remarkable of this picture that the canvas is in ſix pieces. Suſanna with the elders; and, Lucretia dying, by Novalone. Vulcan and Archimedes, two fine coloſſal figures, by Parmegiano.

Fourth Room.

The fall of Simon Magus; by Michelangelo da Caravaggio. The Virgin, Chriſt, and S. John; by Pietro da Cortona. The finding of Moſes; by Sebaſtian Ricci. The Nativity, by Guercino. S. Paul in armour; by the ſame. Two old heads; by Giordano. A head; by Giorgione. Views of Venice; by Canaleti.

Fifth Room.

The Magdalen——Ecce Homo——and a hiſtorical ſubject; by Guido Reni. The Magdalen——S. Peter——S. Jerom, and another Saint;

Saint; all by Guercino. S. Cecilia; by Schidone. S. Michael with the Devil, and ſeveral other pieces; by Lanfranco. Two heads; by Spagnoletto.

Sixth Room.

All the pieces here are by the Carracci family. Amongſt others, a great many naked children, well drawn. Democritus and Heraclitus. The Reſurrection. Hercules between Virtue and Pleaſure. Rinaldo and Armida. A ſmiling child holding back a curtain; ſmall. Several Holy Families. Marriage of S. Catherine. Noli me tangere.

Seventh Room.

Twenty-four portraits; by Tiziano. The Magdalen; by the ſame. Thirty-two pictures, by Schidone: among others Cupid reclining. S. Sebaſtian, foreſhortened, and laying on a ſtone: they are drawing the arrows out of his body. S. John. The Holy Family. Joſeph ſitting in his ſhop. Eliſabeth holding the infant Jeſus upright on the table; the Virgin near him; S. John ſitting at bottom; an Angel telling Joſeph to fly into Egypt.——A ſoldier ſpeaking to a woman who holds a child, and has another on the ground; another ſoldier liſtening; and above a woman holding another child.——S. John, S. Stephen, and S. Francis praying to the infant Jeſus; the Virgin and Joſeph in Glory.——Beggars or Gypſies.

Eighth Room.

S. John baptiſing Chriſt, and Rachael giving Jacob's ſervant to drink: by Albano. Two pieces of cattle, ſeemingly by Roſa di Tivoli: the Cicerone ſays Baſſano, but, I ſuſpect he often

often gueſſes, as theſe gentry too frequently do when they are ignorant.

Ninth Room.

Three pieces, by Caravaggio.

Tenth Room.

Moſes ſtriking the rock; and water turned into blood; by Palma Vecchio. About 30 pieces by Baſſano, being markets of different kinds, and ſome Scripture hiſtories.

Eleventh Room.

Two hunting pieces; by Tempeſta.

Twelfth Room.

An allegorical piece, and a hiſtorical ſubject, by Paolo Veroneſe.

Thirteenth Room.

Juno, Venus, &c. and a large drawing, by Giulio Romano.

Fourteenth Room.

Two large pieces of fine heads. Chriſt triumphant, with the ſceptre. The Virgin in glory. Two concerts of Angels. All by Corregio, and very fine.

Fifteenth Room.

Madonna and child—a tempera, or, as we call it improperly, in diſtemper. Holy Family with attendants. The Virgin, Chriſt and S. Catherine. Childrens heads. All theſe by Corregio.

Sixteenth Room.

Three Holy Families; by Raffaelle. Pope Leo X. between two Cardinals. The ſame with

with that in the Pitti Palace at Florence. This is ſaid to be the copy with which Andrea del Sarto deceived Giulio Romano.---It ſeems to me inferior to that at Florence, and not to be exactly the ſame. Raffaelle's ſervant; by Raffaelle. The Holy Family; by Andrea del Sarto. A head by Leonardo da Vinci. S. George and the Dragon; by Rubens. The finding of Moſes; and, the betraying of Chriſt; by Paolo Veroneſe.

Francavilla.

The Magdalene bathing the feet of Jeſus, by Paolo Veroneſe.
A bacchanal of children, ſtyle of Rubens.
A picture, ſaid to be by Teniers.
Martha and Mary at the feet of Jeſus *.

Principe della Rocca.

Preſentation in the temple, figures half the ſize of life.

* The account of this and the following palaces is from Cochin, who remarks ſome pictures without knowing exactly which palace they are in. As
Two monks and a young man, by Caravaggio.
The two diſciples at Emmaus, by Cappuccino.
A female ſaint, ſuppoſed to be S. Genevieve.
An old woman at her toilet, both by the ſame.
A portrait, by Spagnoletto.
David, by Guido.
The Samaritan woman, ſketch, by Carracci.
Another fine ſketch.
Virgin in glory, and three ſaints below, by Andrea del Sarto.
A head, ſaid to be by Raffaelle.
A princeſs, full length, ſaid to be by Rubens.
Many heads, ſaid to be by Rubens and Vandyck, but which are only copies.
Portraits by Tiziano; among others his own.
Head of an old man without a beard.
Some other tolerable pictures, many bad ones, and abundance of copies.

The

The four evangeliſts, heads, by Guido.
The viſitation, ſchool of the Carracci.
Repoſe in Egypt, with Angels, by Albano.
Latona changing the peaſants into frogs, by Annibale Carracci.
Judith, ſize of life, by Maſſimo.
S. Joſeph's dream, with the virgin and child, long oval, half figures ſize of life, by Pietro di Cortona.
David cutting off the head of Goliath.
Deborah driving the nail into the head of Siſera.
Two ſmall pictures, by Baſſano.
A child playing with a woman's head-dreſs, in the ſtyle of Guido.
Twelve pictures of Angels—and a Holy family, by Simon Vouet.

Principe della Torre.

S. Peter and S. Paul, half figures, larger than life, by Spagnoletto.
Ecce Homo, by Guido, half figure, ſize of life.
A pietà, with the Magdalene, &c. by Domenichino.
A holy family, by the ſame.
Flight into Egypt, with angels, by Pietro da Cortona.
S. Francis dying, comforted by angels, by Lanfranco.
The three Maries, by Ann. Carracci.
The annunciation, by Pouſſin.
Repoſe in Egypt, by the ſame.
Head of a woman, ſaid to be by Tiziano.

VOLTERRA.

Cathedral.

Birth of the Virgin, by Corrado.
Preſentation, by Naldini.
A ſaint on his knees, by Matteo Roſſelli.
Reſurrection of Lazarus, by Santi di Tito.

Virgin

Virgin and ſaints, by Pietro Candido.
Converſion of St. Paul, by Domenichino.

In a chapel adjoining.

Annunciation, by Luca Signorelli.

S. Agoſtino.

Virgin and child, S. John, S. Jerom, S. Auſtin and another ſaint, by Pietro di Cortona.

S. Antonio.

Virgin, child and ſaints, by Ghirlandaio: over it is the Deity in a pediment with two Cherubims.

Badia di Padri Camaldoleſi.

Cieling and whole figures on the wall, by P. Volterrano.
Nativity----Virgin----and dead Chriſt, by the ſame.
S. Romualdo and other ſaints, by Ghirlandaio.
Joſeph and the angel, by Volterrano.

S. Chiara.

Virgin, child and ſaints, by Bald. Franceſchini detto Volterrano.

Compagnia di S. Croce.

Entirely painted in freſco, by Cenno di Ser Cenni.
Deſcent from the croſs, by il Roſſo.

S. Domenico.

Pictures by Giovanni Angelica.

S. Franceſco.

Virgin and child on a throne, accompanied with ſaints, by Luca Signorelli!

In a Chapel beyond the Sacriſty.

S. Paul and S. Louis of Tours, by the ſame.

Compagnia di Geſu.

Chriſt giving bread to his diſciples.
Adoration of the ſhepherds.
Aſſumption of the Virgin.
Holy family, and S. Onofrio.
All by Luca Signorelli.
The four Evangeliſts, whole figures, ſmall octagons---the laſt ſupper---Chriſt in the garden; long pictures. The annunciation, in two pieces; by Vaſari.

Geſu e Maria.

Two Angels, on the wall, by Daniele di Volterra.

S. Margareta.

Dead Chriſt, &c. ten figures, by Luca Signorelli.

Pieve, or *Veſcovado.*

Prophets, Angels and Saints. And, the aſſumption, both by Luca Signorelli.
The miraculous draught of fiſhes, over the high altar. Behind this are, S. George and the dragon. Antonio Vaſari and his wife. Giorgio and his ſon Lazaro. Three ſmall pictures of the reſurrection, paſſover, and fall of manna. The aſſumption. Eight heads of ſaints, circular. S. Donatus and S. Francis, ſingle whole figures. Virgin, child and ſaints, large upright. S. John and another Saint, whole figures. Two portraits. All by Giorgio Vaſari.

S. Sebaſtiano.

Deſcent of the Holy Ghoſt, of the ſchool of Michelangelo.

CHURCHES.

S. Agata.

Marriage in Cana, and all the tribune of the high altar, by Aleſſandro Allori.

S. Agoſtino.

S. Niccola di Tolentino, by Gio. Batiſta Vannini.
S. Auguſtin, by Franc. Petrucci.
S. Franceſco di Paola, by Jacopo Vignali.
Hence there is a delightful view over the city and country.

S. Ambrogio.

A picture in the chapel of the Roſary, by Paſſignano.
The viſitation, by Andrea Boſcoli.
In the Sacriſty---Coronation of our Lady, by Fra. Filippo Lippi.
Virgin and child, with S. Anne, by Maſaccio.
The annunciation, by Vincenzio Dandini.

Degli Angeli.

Belonging to the Camaldoli.

Cieling, by Aleſſ. Gherardini.
Reſurrection of Lazarus, by Bern. Poccetti.
Holy family returning from Egypt, by Cav. Paggi.
The beheading of S. John Baptiſt, by Gamberucci.
Coronation of the Virgin Mary, by Aleſſ. Allori.
S. Romualdo, by Giuſ. Griſoni.

Annunziata.

Madonna del ſacco, &c. by Andrea del Sarto. *See the Guide.*
S. Sebaſtian, by Antonio del Pollaiolo.
Death of Joſeph, by Carlo Lotti.

The

The laſt Judgment, by Aleſſ. Bronzino.
The crucifixion, by Stradana.---*Joannes Stratenſis Flandrus F.* 1560.
The aſſumption, by Ceſare Dandini.
S. Zanobi, and two other biſhops; an ancient picture.
A picture in the Tedaldi chapel, by Volterrano.
Nativity of the Virgin, by Aleſſ. Allori. The picture on one ſide of this is by Criſtofano Allori; the other by Paſſignano; and the cieling of the tribune by Poccetti.
S. Michele, by Pignoni.
Virgin and ſaints, by Pietro Perugino.
The reſurrection, by Agnolo Bronzino.
The ſame ſubject, by Paſſignano.
A Pietà, by Ligozzi.
The nativity, by Paggi.
The crucifix is by Giovanni Bologna.
Chriſt reſtoring to ſight the man born blind, by Paſſignano.
Marriage of S. Catherine, by Giov. Biliverti.
Virgin and child, with S. Anne and other ſaints, by Ant. Donnini.

Antinori: See S. Michele Bertoldi.

S. Antonio.

S. Louis, by Livio Mehus.
S. Antony, by Nic. Mignard.

S. Apoſtoli.

S. Martin diſpenſing alms, by Gamberucci.
S. Peter healing the lame man, by Roncalli.
The conception, by Giorgio Vaſari.
The annunciation, a copy of the old picture.
The nativity, by Tommaſo da S. Friano.
S. Michael the Archangel, by Stefano Marucelli.
S. Franceſco di Sales carried by angels into glory, by Antonio Domenico Gabbiani.
The crucifixion, by Andrea Boſcoli.

The virgin and child ſitting, S. John Baptiſt and a biſhop on one ſide, S. Antony and S. Francis on the other: a capital picture by Fra. Filippo Lippi.

Badia di S. Salvatore.

Two pieces, *a tempera*, by Domenico Ghirlandaio.

Chapel, in freſco, by Giovanni da San Giovanni.

A picture, by Fra. Bartolommeo.

Bonifazio, ſee *Spedale*.

Calza, ſee *S. Giovanni Batiſta*.

S. Cecilia.

Picture of the high altar, by Cav. Curradi.

Chriſt bearing his croſs, by Roſſo.

Over the door is, or rather was, a picture, by Cimabue.

Certoſa.

Built by Orgagna, or one of his ſcholars.

Cloiſter painted in freſco, by Jacopo da Pontormo.

In the refectory, Chriſt at table, with Cleophas and Luke, in oil, by the ſame.

S. Laurence, by Bronzino.

In the chapter-houſe, a crucifix with the Maries at the foot of the croſs, and angels in the air, by Mariotto Albertinelli. Alſo many pieces by Bernardino Poccetti, and Rutilio Manetti.

S. Chiara.

Dead Chriſt, with twelve figures, by Pietro Perugino, dated 1495.

Nativity of Chriſt, with ten figures, by Lorenzo di Credi.

Chiarito.

S. Thomas with the Virgin—and, Chriſt praying in the garden, by Giovanni Stradano.

Monaci

Monaci Ciſtercienſi.

Birth of the Virgin, &c. by Aleſſ. Gherardini.
Martyrdom of S. Peter, by Guido.
S. Bernard before the virgin, by Fabb. Boſchi.
Cupola, by Anton. Domenico Gabbiani.
S. Bernard at the altar, &c. by Pietro Dandini.
Baptiſm of Chriſt, by Antonio Franchi.
Martyrdom of S. Anaſtaſius, by Giov. Ciabilli.

Nobili Religioſe di S. Clemente.

Picture of the high altar, by Santi di Tito.
S. Auguſtin, by Jacopo da Pontormo.
An ancient picture, by Ghirlandaio.

Santa Croce.

Deſcent from the croſs, by Salviati.
The crucifixion, by Santi di Tito.
The appearance of Chriſt to S. Thomas---the deſcent of the Holy Ghoſt, and Chriſt carrying his croſs, all by Vaſari.
Ecce homo, by Jacopo di Meglio.
The flagellation, by Aleſſ. del Barbiere.
Our Lord praying in the garden, by Andr. del Minga.
The annunciation, ſculpture, by Donatello.
Tomb of Leonardo Aretino, by Bernardo Roſſellino, ſcholar of Donatello. The Virgin above is by Andrea Verrocchio.
The entry of Chriſt into Jeruſalem, begun by Cigoli, and finiſhed by Biliverti.
S. Francis receiving the marks, by Naldini.
The nativity, by Giuliano Bugiardini.
In Cappella de' Baroncelli, the coronation of the virgin Mary, by Giotto.
In the Sacriſty, twenty-ſix ſmall pieces by him, of the life of Chriſt and S. Francis. The altar-piece, and thoſe on the wall, by Taddeo Gaddi.

In the Calderini Chapel, S. Lorenzo diſtributing alms, by Paſſignano. Altar-piece, with another on the ſide, by Matteo Roſſelli. The freſcos by San Giovanni.

A cieling, by Giotto.

On the walls of the choir, the finding of the croſs, by Taddeo Gaddi.

Cappella de' Niccolini; fine marble ſtatues of Aaron, Moſes, Virginity, Prudence and Humility, by Francavilla Fiammingo. The two pictures are by Aleſſ. Allori, and the freſcos by Volterrano.

Martyrdom of S. Laurence, by Giacomo Ligozzi.

A crucifix, by Donatello.

Chriſt dead, by Cigoli.

Cappella della Concezione, painted by Giotto.

The aſcenſion, by Giov. Stradano, dated 1569.

Chriſt with the diſciples at Emmaus---and, the reſurrection, by Santi di Tito.

Entombing of Chriſt, by Batiſta Naldini.

Limbus patrum, by Agnolo Bronzino.

A Pietà, by the ſame.

The virgin, a bas-relief in marble, by Roſſellino.

Two crucifixes; one by Cimabue, the other by Margheritone.

In the Church and Convent are other pictures by Cimabue and Giotto.

The bas-reliefs of the hiſtory of S. Francis, by Benedetto da Maiano.

Monaſtery of Dominicans.

In the Church. Nativity of Chriſt, by Fra. Filippo Lippi.

S. Jerom praying in the deſert, by Bronzino.

The annunciation, in the ſtyle of Lippi.

S. Felice in Piazza.

S. Rocco and S. Catherine, by Pier di Coſimo.

S. Domenico

S. Domenico and other ſaints, by Jacopo Vignali.
S. Antonio Abate healing the ſick, by Ottavio Vannini.
Saints, by Mario Balaſſi.
Virgin and Chriſt, with many ſaints, by Giovanni Angelica.
S. Felice aſſiſting S. Maſſimo, Biſhop of Nola, who is dying of cold and hunger, by preſſing a grape into his mouth, freſco, by San Giovanni.
Virgin with ſaints, ſix figures large as life, by Ridolfo del Ghirlandaio.
Madonna del Roſario, with S. Peter Martyr and S. Giacinto, by Jacopo da Empoli.
The calling of S. Matthew, by Roſſelli.
Chriſt in a ſtorm during the night, reaching out his hand to S. Peter, by Salvator Roſa.
Martyrdom of S. Lucia, by Jacopo Chiaviſtelli.
The tombs of Gabbiani, Giovanni da San Giovanni, &c. are in this church.

S. Felicita.

Deſcent from the croſs, &c. by Jacopo da Pontormo.
S. Felicita, with ſeven ſons, martyrs, by Neri di Bicci, dated 1468.
Chapel of Pope Gregory, by Ferdinando Vellani da Modena.
Nativity of Chriſt, by Gerard Hondthorſt.
The crucifixion, by Lorenzo Carletto.
The reſurrection, by Antonio Tempeſta.

S. Frediano.

Marriage of S. Catherine, by Pier di Coſimo.
Chriſt healing the paralytic, by Paſſignano.
A Pietà, with S. Jerom and S. Frediano, by Ghirlandaio.
Martyrdom of S. Andrew, by Lorenzo Lippi.
The crucifixion, by Lorenzo di Credi.

Virgin, child and angels; time of Ghirlandaio.

S. Giovanni Batiſta, called *La Calza.*

A picture, by Ghirlandaio.
Chriſt on the croſs with ſaints.
The virgin with Chriſt dead, and other figures.
Chriſt praying in the garden.
All by Pietro Perugino.
Ecce Homo, by Santi Pacini.
Mater dolorosa, by Ignazio Hugford.
Jeſus the good ſhepherd, by the ſame.
In the Refectory, the laſt ſupper, in freſco, by Francabigio.

Compagnia di San Giovan Batiſta.

Freſcos of the life of S. John Baptiſt, by Andrea del Sarto.—Two by Francabigio.—S. John baptizing Chriſt, by Lorenzo di Credi.

S. Giovannino.

Nativity of S. John Baptiſt, by Santi di Tito.
Coronation of the virgin, by Orgagna.
Beheading of S. John Baptiſt, by Pietro Dandini.
S. Auguſtin and S. Maria Maddalena de' Pazzi, two ovals, by Aleſſ. Gherardini; by whom alſo are the freſcos in the tribune, &c.
Nativity of Jeſus, by Ghirlandaio.
The annunciation, ſchool of Giotto.

S. Girolamo.

S. Girolamo repenting—and, the annunciation, both by Ghirlandaio.
The immaculate conception, with ſaints, by Cav. Mazzanti di Orvieto.

S. Giuliano.

At the high altar, and the altar of the crucifix, two pictures, by Mariotto Albertinelli.
Nativity of Chriſt, by Jacopo da Empoli.

S. Giuſeppe.

S. Giuſeppe.

Built by Baccio d' Agnolo.
The nativity, by Santi di Tito.
Chapel of S. Francis, by Atanaſio Bimbocci.
Four pictures of the miracles of S. Francis, by Franceſco Bianchi.

S. Jacopo.

A boy ſupporting a coat of arms, over the principal door, freſco. by Giovanni da San Giovanni.
Virgin and child, S. James, S. Francis, S. Laurence, and S. Clare, by Ghirlandaio.
A picture, by Naſini of Siena.

S. Jacopo ſopr' Arno.

S. Gennaro, by Sebaſtiano Galeotti.
Chriſt on the croſs, the virgin and S. John, by Agnolo Bronzino.
S. Vincenzio di Paoli, by Antonio Puglieſchi.
Chriſt calling James to the apoſtleſhip, by Pier Dandini.
S. Niccolò, by Jacopo Vignali.
The annunciation, by Ignazio Hugford.
Martyrdom of S. Cecilia, by Giovanni Caſini.

S. Jacopo tra Foſſi.

Chriſt appearing to Mary as a gardener, by Andrea del Sarto,
Copies of other paintings by him, the originals of which are in the palace.
Virgin and child, S. Francis and S. Auguſtin, and two boy angels. Chriſt on the croſs, and ſaints below, pictures of the 15th century.

S. Lorenzo.

Marriage of the virgin, by Roſſi.
Virgin and S. Anne, chiaro-oſcuro, by Bartolommeo, who has introduced his own portrait.

God on the croſs explaining the redemption to Adam and Eve, by Andrea del Sarto.
The viſitation, by Agoſtino Veracini.
Marriage of the virgin, by Roſſo, 1523.
S. Laurence, by Niccolo Lapi.
The aſſumption, an ancient painting.
Crucifix with S. Francis, S. Jerom, and the Magdalene, by Ottaviano Dandini.
S. Jerom in the deſert, by Cav. Giuſeppe Naſini.
The præſepe, by Coſimo Roſſelli.
Adoration of the Magi, by Girolamo Macchietti.
The annunciation, by Filippo Lippi.
Martyrdom of S. Laurence, freſco, by Agnolo Bronzino.
Martyrdom of S. Sebaſtian, by Empoli.
S. Leonardo and other ſaints, three figures, very ancient.
Martyrdom of S. Areadio, &c. by Sogliani, 1521.
The calling of S. Matthew, by Pietro Marcheſini.
The cupola, &c. by Vincenzio Meucci.
Statue of Paulus Jovius, by Franc. da ſan Gallo.

S. Marco.

Madonna, by Piero Cavallini.
S. Thomas Aquinas, by Santi di Tito.
Virgin and Saints, by Bartolommeo.
Virgin and ſaints, in Moſaic.
The laſt ſupper, by Santi di Tito.
Fall of Manna, by Paſſignano.
Sacrifice of Abraham, by Jacopo da Empoli.
Miracle of the loaves and fiſhes—and, the diſciples at Emmaus, by Cav. Curradi.
S. Paul reviving the young man, by Biliverti.
The cieling, &c. freſco, by Bernardino Poccetti.
Before the chapel of S. Antonino, two hiſtories of that ſaint, by Paſſignano.

The

The Emperour Heraclius carrying the croſs, by Cigoli.
S. Vincenzio Ferreri preaching, by Paſſignano.
The transfiguration, by Cav. Paggi.
In the Convent many paintings by Poccetti, Roſſelli, Tiarini, Boſchi, Giovanni Angelica, Aleſſ. Gherardini, Coſimo Ulivelli, Aleſſ. Loni, and Sebaſt. Galeotti.
Preſentation of Chriſt in the temple, by Bartolommeo.
The Virgin Mary, by Carlo Dolce.

S. Margherita.

Finding of the croſs, Niccodemo Ferrucci.
The ſick having recourſe to the patronage of S. Margaret, by Coſimo Gamberucci.
S. Margaret in glory, by Gio. Batiſta Marmi.
The ſide picture, by Franc. Conti.
Virgin, child and ſaints, over the door, by Spinello Aretino.

S. Maria di Candeli.

The aſſumption, by Anton. Domenico Gabbiani.
Crucifix, by Aleſs. Gherardini.

S. Maria del Fiore. The Cathedral.

The laſt ſupper, by Gio. Balducci, and the ſide pictures, by Bernardino Poccetti.
The nativity, by Gregorio Pagani.
The annunciation, by Federigo Zuccheri.
The viſitation, by Batiſta Naldini.
Adoration of the Magi.
Martyrdom of S. Reparata, by Paſſignano.
Council of Florence, by Cav. Gio. Batiſta Paggi.

S. Maria Maddalena de' Pazzi.

Cappella de' Neri. Paradiſe, in the cupola, &c. by Bern. Poccetti. Picture at the altar, by Paſſignano.

Martyrdom

Martyrdom of S. Romolo, by Carlo Portelli da Loro.

The viſitation, by Domenico Ghirlandaio. 1491.

Virgin Mary, S. Giuliano, and S. Niccolo, by Lorenzo di Credi.

Virgin and Child, S. Bernard and other ſaints, by Jacopo da Pontormo.

S. Luigi Gonzaga in glory, by Atanaſio Bimbacci.

The annunciation, by Sandro Boticelli.

Crucifix carved in wood, by Bernardo Bontalenti.

The altar picture in the great chapel, by Ciro Ferri. The ſide pictures by Luca Giordano. The cupola, by Pietro Dandini.

S. Mary Magdalene de' Pazzi receiving the veil, by Cav. Curradi.

The ſame receiving the communion from the hand of our Lord, by Gio. Bat. Cipriani.

Virgin, with S. Peter and S. James; very old.

S. Roch and another ſaint, by Raffaellino del Garbo.

Chriſt praying in the garden, by Santi di Tito.

Coronation of the virgin, by Giov. Angelica.

Virgin, Mary Magdalene, and S. Bernard, with angels, by Coſimo Roſſelli.

S. Maria Maggiore.

S, Alberto ſaving a perſon from ſhipwreck, by Cigoli.

The Magdalene, by Pugliani.

Martyrdom of S. Biagio, by Ottavio Vannini; the ſide picture, by Antonio Giuſti.

S. Francis receiving the marks, by Piero Dandini.

On the cieling of the Orlandini chapel—Elijah carried up to heaven, by Volterrano. The picture at the altar, by Biliverti.

S. Maria

S. Maria Maddalena de' Pazzi, by Onorio Marinari.
S. Francis, by Matteo Roſſelli.
Deſcent of the Holy Ghoſt, by Paſſignano.

S. Maria Novella.

The annunciation, by Santi di Tito.
Martyrdom of S. Laurence, by Girolamo Macchietti.
Nativity of our Lord—purification of the virgin, taking down from the croſs, by Batiſta Naldini.
Reſurrection of Lazarus, by Santi di Tito.
S. Raimondo raiſing a boy to life, by Ligozzi.
Martyrdom of S. Catherine, by Giuliano Bugiardini.
A chapel painted in freſco, by Filippo Lippi.
A crucifix, by Brunelleſco.
A cieling and picture, by Agnolo Bronzino.
A chapel in freſco, by Andrea and Bern. Orgagna, the picture at the altar, by Andrea.
In the ſacriſty, pictures by Giovanni Angelica, &c.
S. Giacinto, by Aleſs. Bronzino.
S. Peter Martyr, by Cigoli, and a picture by Empoli.
Madonna del Roſario, and another picture, by Vaſari.
The Samaritan woman, by Aleſs. Bronzino.
S. Catherine, by Gaetano Romanelli.
In the convent, a cloiſter painted by Paolo degli Uccelli. In the chapel della nazione Spagnola, the walls and cieling by Taddeo Gaddi and Simone Memmi. S. James, by Bronzino.
Second cloiſter by Santi di Tito, Poccetti, Cigoli, Vaſari, Batiſta Naldini, Balducci, &c. with the hiſtory of S. Domenico and S. Antonino.
By the dormitory—Capella del Papa is painted by Jacopo da Pontormo.

S. Maria

S. Maria Nuova.

The walls painted by Lorenzo Bicci, Pomerancio, and Taddeo Zuccheri. Pictures at the altars by Felice, Paggi, Volterrano, and Aleſs. Allori called Bronzino: the ſubject of the laſt is the annunciation, dated 1579.

San Matteo, ſee Spedale.

S. Michele Berteldi, or *agli Antinori.*

Martyrdom of S. Andrew, by Ruggieri.
The archangel Michael, by Vignali.
S. Gaetano and another ſaint, by Matteo Roſſelli.
Adoration of the Magi, by Ottavio Vannini.
Nativity of Chriſt, by Roſſelli.
The annunciation and viſitation, Fabrizio Boſchi.
Ceiling of the church, and cupola of the tribune, by Padre Galletti.
S. Elena, by Roſſelli. The pictures on the ſides, &c. by Biliverti and Vignali.
S. Andrea Avellino, by Ignazio Hugford. The ſide pictures by Franc. and Alfonſo Boſchi. The cieling by Lorenzo Lippi.
The martyrdom of S. Laurence, by Pietro da Cortona.
S. Francis with the infant Jeſus, by Jacopo da Empoli.
S. Laurence giving alms, by Matteo Roſſelli.
Virgin, child and two biſhops, by Padre Galletti; the ſide pictures by Curradi and Vanni.

S. Michelle Vidomini.

The nativity, by Empoli.
The virgin, by Jacopo da Pontormo.
Two pictures, by Poppi.
S. John preaching, by Paſſignano.

Monte Domini.

Stoning of S. Stephen, by Lodovico Cigoli.
The annunciation, by Aleſſandro Allori.

Monte

Monte Uliveto.

Entry of Chriſt into Jeruſalem, by Santi di Tito.
S. Bernardo Tolomei, by Pignoni.
The Reſurrection, by Raffaellino del Garbo; in the Capponi chapel, under the church.

Murate.

The Annunciation, by Fra. Filippo Lippi; taken out of the church, and placed in a parlour of the convent.

S. Niccolò or *d'Oltrarno.*

Abraham's ſacrifice, by Aleſs. Allori.
The preſentation of Chriſt in the temple, by Batiſta Naldini.
Deſcent of the Holy Ghoſt, by Jacopo di Meglio.
Marriage of the virgin, by Poppi.
Picture of the high altar, by Gentile da Fabriano.
S. John preaching, by Empoli.
The Annunciation, by Aleſs. Fei, called del Barbiere.
Reſurrection of the widow's ſon, by Poppi.
Martyrdom of S. Catherine, by Aleſs. Allori.
God with ſaints, by Empoli.
S. Niccolo raiſing a child to life, by Curradi.
Four ſingle half figures of ſaints.
Virgin, child and four angels, half figures.
Both theſe are old, and on gilt grounds.

Nunziata, ſee *Annunziata.*

Ogniſſanti.

Chriſt's aſcenſion, by Lodovico Buti.
S. Eliſabeth Queen of Portugal, by Matteo Roſſelli.
Virgin and child with ſaints, by Santi di Tito.
S. Auguſtin, freſco, by Sandro Boticelli.
S. Girolamo, by Ghirlandaio

S. Francis

S. Francis, by Niccodemo Ferrucci.
The conception, by Vincenzio Dandini.
S. Diego, by Jacopo Ligozzi.
S. Pietro d'Alcantara, and S. Tereſa, by Lazzaro Baldi.
S. Bernardino, and S. Giovanni da Capiſtratio, by Vincenzio Dandini.
Cupola &c. of the great chapel, by San Giovanni.
S. Chiara, by Coſimo Gamberucci.
S. Bonaventura, by Fabbrizio Boſchi.
Chriſt driving the buyers and ſellers out of the temple, a freſco, by Pinzani.
S. Giovanni da Capiſtratio, and the two ſide pictures, by Pier Dandini.
S. Margherita da Cortona, by Pietro Maſcherini.
S. Bernardino da Siena, by Fabbrizio Boſchi.
The aſſumption, by Tommaſo da S. Friano.
Martyrdom of S. Andrew, by Matteo Roſſelli.
The Annunciation, by Bartolommeo Traballeſi.
Cloiſters painted in freſco by Giovanni da S. Giovanni, Giovanni Garcia his ſcholar, Jacopo Ligozzi and Fabbrizio Boſchi.

D'Oltrarno, ſee *S. Niccolò*.

S. Onofrio.

Adoration of the Magi, by Ligozzi.
S. Francis receiving the marks, by Lodov. Cigoli.

Orſanmichele.

The tower by Giotto and Taddeo Gaddi.
In the Confraternità, over the door, a picture by Buffalmacco or Taddeo Gaddi.
At the high altar, S. Carlo Borromeo, by Roſſelli.
A tabernacle, or iſolated chapel, with baſſirilievi by Orgagna; and the Virgin Mary painted by Ugolino Saneſe. Behind the altar, a baſſorilievo by Orgagna, wherein is his own portrait.

On

On the high altar, three ſtatues by Fr. di Sangallo, and on the pilaſters ſome ancient pictures by Lorenzo Credi, Agnolo Gaddi and Jacopo del Caſentino.

On the outſide, in fourteen niches, are ſtatues of ſaints, by Ghiberti, Baccio da Montelupo, Donatello, Verrocchio, and Giovanni Bologna.

S. Pancrazio.

The annunciation, a freſco, by Pietro Cavallini.

S. Giovanni Gualberto pardoning an enemy, by Paſſignano.

A Pietà, with S. John and the Maries. On the ſide walls, S. Gio. Gualberto and S. Verdiano, by Bened. Buglioni.

Ecce homo, freſco, by Giuliano Traballeſi.

S. John preaching, by Santi di Tito.

The aſſumption, with S. Jerom and S. Catherine, by Andrea del Minga.

The virgin at the foot of the croſs, by Tommaſo Gherardini.

S. Sebaſtian, by Aleſſandro del Barbiere.

S. Bernardo and other ſaints, by Franc. del Brina.

Martyrs, by Ghirlandaio.

In the Abbot's apartments, a picture by Taddeo Gaddi.

S. Pier Maggiore.

The annunciation, by Francabigio.

Virgin and child, S. Francis, and S. Gio. Gualberto, by Raffaellimo del Garbo.

S. Peter healing the lame man at the gate of the temple, by Coſimo Gamberucci.

The viſitation, by Tommaſo da S. Friano, and four ſmall pictures under it.

Crucifix, ſaid to be by Baccio da Montelupo.

Three large old pictures like Giotto, the coronation of the virgin is the principal.

Aſſump-

Aſſumption of the virgin, with a multitude of angels, by Sandro Boticelli.
God with Chriſt dead in his arms; a freſco by Pietro Perugino.
Martyrdom of S. Lucia, by Volterrano.
The aſcenſion, by Gabbiani.
Adoration of the Magi, by Lodov. Cigoli.
In the Choir, the paintings on the organ are by Niccodemo Ferrucci.
S. Peter and S. Paul, ſeparating to go to martyrdom, by Fabbrizio Boſchi.
Chriſt giving the keys to S. Peter, by Matteo Roſſelli.
Fourteen or fifteen old pictures, all framed together, on gold grounds.

In the Chapels.

Adoration of the Magi, by Valerio Marucelli.
S. Joſeph with the child Jeſus, by Cav. Curradi.
The aſſumption, with S. Thomas, by Franc. Granacci.
The repentant thief, by Maria Balaſſi.
S. Antonino raiſing a girl to life, by Franc. Conti.
Chriſt on the croſs, and five ſaints, by Lorenzo di Credi.
Holy family, S. Jerom, and two other ſaints, perhaps by Luca Signorelli.
And ſome other ancient pictures.

Poverine.

The crucifixion, with a female ſaint, and S. Jerom, by Pietro Perugino.

S. Procolo.

The annunciation, by Empoli.
The virgin, S. Barbara, and S. Antonio, by Pontormo.
The viſitation; of the age of Pietro Perugino.

S. Romolo.

S. Romolo.

The virgin, Chriſt and ſaints, by Neri di Bicci.
Virgin and child; on the wall: by Angiolo Gaddi.
Madonna del Roſario.

S. Salvatore, ſee *Badia.*

S. Simone.

The virgin, with S. Simon and S. Jude, freſco by Niccodemo Ferrucci.
A dead Chriſt, &c. with S. Jerom, by Batiſta Naldini.
Martyrdom of S. Laurence, by Giovanbatiſta Vanni.
An ancient picture of the virgin.
S. Jerom meditating on the laſt judgment, by Onorio Marinari.
Chriſt and S. Bernard, by Giacomo Vignali.
S. Francis in extaſy, by the ſame.
S. Niccolò, by Franc. Montelatici, commonly called Cecco Bravo.

Spedale di Bonifazio.

Madonna and ſaints, by Cennino Cennini, diſciple of Taddeo Gaddi.
The Trinity, and the picture by the ſide of the door, by Agnolo Donnini.
At the high altar, S. Maria Maddalena de' Pazzi, by Matteo Roſſelli.

Spedale di S. Matteo.

In the front, ſome very old freſcos.
In the church—the aſſumption, by Empoli.
Martyrdom of S. Barbara, by Lodovico Buti.
An old picture of S. Matthew, &c.

San Spirito.

God, the virgin, angels and ſaints, by a diſciple of Franciabigio.

Copy

Copy of Michelangelo's Pietà, in S. Peter's at Rome, by Nanni di Baccio Bigio.
Two angels, by Franciabigio.
Chriſt driving out the profaners of the temple, by Stradano.
S. Auguſtin, by Aleſſ. Gherardini.
Stoning of S. Stephen, by Dom. Paſſignano.
The Archangel Raphael and Tobias, in marble, by Giovanni Baratta.
The virgin, Chriſt, and S. Catherine—and two other pictures, by Fra. Filippo Lippi.
The virgin appearing to S. Bernard, a copy by Felice Ripoſo. The original by Pietro Perugino is removed to Caſa Capponi di S. Friano.
The marriage of the virgin, by Sagreſtani.
S. Niccolò reviving three children, by Gaetano Gabbiani.
Offering of the Magi, by Aurelio Lomi.
Virgin with ſaints, by Giotto.
A picture, by Sandro Botticelli.
The martyrs, by Aleſſ. Allori.
Chriſt and the woman taken in adultery, by the ſame.
S. Chiara receiving the communion from Chriſt, by Vignali.
Two chapels with ſmall ancient pictures.
Carrying of the croſs, by Benedetto del Ghirlandaio.
Chriſt appearing to Mary, by Agnolo Bronzino.
The virgin, S. Sebaſtian, &c. a copy by Petrucci, of the original by Roſſi now in the palace.
S. Anne, the virgin and child on a throne, Magdalene, S. Catharine, S. Thomas Aquinas, &c. by Ridolfo del Ghirlandaio.
S. Tommaſo da Villanuova giving alms, by Rutilio Manetti.
Giovanni da S. Facondo, by Cav. Naſini.
Copy of Michelangelo's Chriſt, in the Minerva at Rome, by Taddeo Landini.

The

The reſurrection: ſchool of Franciabigio.
Virgin, child, angels and ſaints, by Fra. Filippo Lippi. A picture by Aleſſ. Allori, with ſome freſcos by Bernardino Poccetti: in the Sacriſty.

Spirito Santo.

S. Benedetto raiſing a child to life, by Tommaſo Redi.
S. Gualberto pardoning an enemy, by Paſſignano.
Taking down from the croſs, by Aleſſ. Gherardini.
The virgin and S. Domenico, by Jacopo Vignali.
The deſcent of the Holy Ghoſt, by Anton. Domenico Gabbiani.

S. Stefano.

S. Bartholomew, by Franc. Bianchi.
S. Nicholas in glory, by Matteo Roſſelli.
The virgin and S. John, freſco, by Niccolo Lapi.
The virgin, S. Auguſtin and other ſaints, by Santi di Tito.
The miracle of S. Zanobi, by Mauro Soderini.
Converſion of S. Paul, by Franc. Moroſino.
S. Catherine, by Giov. da S. Facondo.

S. Tommaſo d' Aquina.

S. Thomas Aquinas on his knees before a crucifix, by Santi di Tito.

S. Trinita.

S. John Baptiſt preaching, by Franc. Curradi.
Dead Chriſt with God the Father——below, S. Luke, S. John Baptiſt, &c. by Paſſignano.
Two ancient pictures, by D. Lorenzo.
In the Sacriſty, the Nativity, by Ghirlandaio.
The Pietà, by Agnolo Bronzino.
The chapel of the Saſſetti, entirely painted in freſco by Ghirlandaio. 1485.
The ſhipwreck of S. Peter, by Criſtofano Allori.

Chriſt

Chriſt giving the keys to S. Peter, by Jacopo da Empoli.
Freſcos, by Giovanni da S. Giovanni.
Chapel in freſco, by Bern. Poccetti.
Marriage of S. Catharine, by D. Aleſſandro Davanzuti from Paolo Veroneſe.

Palazzo Pitti.

1. *Salone di Venere.*

Freſcos, by Pietro di Cortona.
Solomon and the queen of Sheba, by Tintoretto.
Joſeph ſelling corn to his brethren, by Vanni.

2. *Salone d'Apolline.*

A large landſcape, by Rubens.
A mountainous landſcape, with a view of the ſea, by the ſame.
Mars dragged from the arms of Venus, by a fury, or the demon of war, by the ſame.
Adam and Eve lamenting the death of Abel, by Tiarini.
Virgin, child and ſaints, an altar picture on wood, by Roſſo: between the windows.
Virgin, child, S. John and S. Francis, by Andrea del Sarto.
A Jewiſh marriage, two pictures, by the ſame.
A woman with animals, by Caſtiglione.
Pope Paul III. half length, ſitting; by Tiziano.
Tiziano's miſtreſs, by the ſame.
Portrait in a hat and black drapery, by Vandyck.
Chriſt preaching, a ſmall picture, by Raffaelle.
S. Mark, larger than nature, by Bartolommeo.
Portrait of an artiſt, by Livio Mehus.
Three figures, repreſenting Youth, Manhood and Old Age, by Paris Bordone.
The Magdalene, by Leonardo da Vinci.
Holy family, with a dog, by Ventura Salimbeni.
Virgin and child in the clouds, by Guercino.
Several portraits.

3. *Salone di Marte.*

The cieling by Pietro da Cortona.
Four portraits of Rubens, Lipſius, Grotius and another, in one piece, by Rubens.
Madonna and family, by Andrea del Sarto, under the former.
Holy family—Virgin, Chriſt, S. John in a cradle, Joſeph and Eliſabeth, by Rubens.
Virgin ſitting with the child in her lap, commonly called *Madonna della ſedia*; by Raffaelle.
S. Filippo Neri invoking the virgin, by Carlo Maratti.
The tribute-money, two figures only, by Tiziano.
Pope Leo X. with Cardinal Giulio dei Medici, afterwards Clement VII. on one ſide, and Cardinal Luigi di Roſſi on the other; by Raffaelle.
Pope Julius II. by the ſame!
A portrait, by Paolo Veroneſe.
Cardinal Bentivoglio, whole length, by Vandyck!
Scœvola, and its companion, by Tintoretto.
Deſcent from the croſs; and, Chriſt with his apoſtles, two large altar-pictures, by Cigoli.
The transfiguration, by Annibale Carracci.
Chriſt with the two diſciples at Emmaus, by Guercino.
S. Sebaſtian, by Andrea Sacchi: half figure, large as life.

4. *Salone di Giove.*

The cieling and other freſcos, by Pietro da Cortona.
The Magdalene, by Tiziano.
Two holy families, by the ſame.
The Virgin, Chriſt, S. John and Eliſabeth, by Rubens.

Two

Two holy families, by Palma Vecchio.
Chriſt in the garden, by Carlo Dolce.
Virgin and child, half figures, an octagon picture, by the ſame.
The holy family and S. Catherine, by Paolo Veroneſe.
The marriage of S. Catherine, large, by Bartolommeo.
Two pieces of the aſſumption, nearly alike, by Andrea del Sarto.
Ecce Homo, by Cigoli.
Another, by Albert Durer.
Virgin, Chriſt, S. John, Eliſabeth and another ſaint, by Raffaelle.
Virgin, Chriſt, Joſeph and Angels, ſmall, by Albano.
S. Francis, by Spagnoletto.
The ſame, on his knees, by Rubens.
Portrait of a young man with his hair over his forehead, by Vandyck.

5. *Salone d'Ercole.*

The Virgin and Chriſt with ſaints, a great picture by Raffaelle, in his ſecond manner.
The Virgin, Chriſt and Joſeph, by the ſame.
The Virgin, with Chriſt and S. John embracing, by the ſame.
Chriſt ſtanding on a *ſuggeſtum*, or pedeſtal, in the midſt of the four evangeliſts, whole figures, large as life, by Bartolommeo.
The Magdalene, S. Laurence, S. Francis, S. Auſtin and Peter Martyr, by Andrea del Sarto!
The Virgin, Chriſt, S. John and Joſeph, by Annibale Carracci.
Luther playing on the harpſichord, his wife, and Bucer; by Giorgione.
Cleopatra, by Guido —Charity, by the ſame: two ſingle half figures.

A head

A head, by Corregio.
Dance of Apollo and the Muſes, by Giulio Romano.
The three Fates, in chiaro-oſcuro, by Michelangelo.
The inſide of a church, by Peter Neſs.
A portrait, by Rembrandt—old man ſitting, half length.
The infant Jeſus ſleeping, by Carlo Dolce.
Holy family, oval, by Albano.
The finding of Moſes, by Paolo Veroneſe.
Viſion of Ezechiel, by Raffaelle.
Another holy family, by Albano.
S. Sebaſtian, by Carlo Loth.
Cain and Abel, by Schiavone.
Virgin, Chriſt, Joſeph, and two females, by Pordenone.
Figures pointing at a little Madonna in the clouds, by Palma Vecchio.
Over the door——S. Peter raiſing Tabitha, by Guercino.
Virgin, Chriſt and S. Catharine, ſaid to be Corregio.
Next to the Fates——An old piece, by Ercole di Ferrara.

Next Room.

Death, Judgment, Heaven and Hell, painted on the walls, by Naſini of Siena.
On one of the doors——An Ecce Homo, by Carlo Dolce.

Sala d'Udienza.

A battle and two ſea-pieces, one fine, by Salvator Roſa.
A battle, by Borgognone.

On the ground floor.

Freſcos imitating bas-reliefs, by Giovanni da San Giovanni.

The walls are painted in ten great freſcos, by San Giovanni, Cecco Bravo, Ottavio Vannini, and Franceſco Furino.

There are many paintings in theſe lower apartments, but none of any great account. Among other curioſities, is a large bath, of one piece of verd antique.

The ſtatues of Niobe and her children, which were here, are now removed to the gallery.

Palazzo Gerini.

Two long landſcapes—ſix battles—and two ſmall ditto; Pandolfo Reſchi.

Ten flower pieces; Andr. Scacciati.

Six landſcapes, by different Flemiſh painters.

Second Room.

Fiſh market; Tintoretto.

Deſtruction of Pharaoh; Borgognone.

Portrait of an old man in black; Tiziano.

Virgin, child and S. John; Jacopo Pontormo.

Young woman ſcratching an old one's head.

Magdalene, half figure; Cav. Perugino.

Large battle; } Borgognone.
Field after ditto; }

Holy family, with a dance of boy angels; Vandyck.

Woman aſleep and a man wounded; Biliverti.

Virgin and child, half figures, large as life; Carl. Dolce.

Women carrying fire; Creſpi.

Old man and woman, half figures.

Danae, half figure; Franceſco Taurino.

Aſſumption; Aleſſ. Gherardini.

Chriſt on the croſs, two figures below; Ann. Carracci.

Two inſides of churches; P. Neſs.

Sea piece.

A picture, by M. Ang. della Bambocc.

Hagar

Hagar and the Angel, by Matteo Roſſelli.
Charity; Carlo Maratti; finiſhed by Aleſſ. Gherardini.
Judith with the head of Holofernes, half figure; Tiziano.
Old man with a fiddle, half figure; Volterrano.
Two ſea ports; Vernet.
Two landſcapes; Giuſ. Zocchi.

Gallery.

Adam and Eve and the Deity; Fr. Taurino.
Triumph of Bacchus; Ciro Ferri.
Its companion; P. da Cortona.
Holy family and S. Catharine; P. Veroneſe.
Portrait of an old man, with money before him; Tiziano.
Burial of Chriſt; Giac. Baſſano.
Portrait of a man and woman, ſtyle of Holbein.
A long emblematical picture; Seb. Conca.
S. Paul the hermit, or S. Onufrio; S. Mary the Egyptian, companion; Spagnoletto.
Portrait of a man with a gorget; Rembrandt.
Man with a flute, half figure; Cav. Morellio.
Magdalene, half figure; Guercino.
S. Sebaſtian, half figure; Guido.
Portrait of a young man in a red bonnet; Al. Bronzino.
Simeon with Chriſt; Guido.
Portrait of an old man with a white beard; Tiziano.
S. Peter, head and hands; Guercino.
Magdalene with a red book; Franc. Taurino.
Head of a young man, ſtudy; Barroccio.
Small holy family, Raffaelle.
Coronation of the virgin, ſketch; Rubens.
Virgin and child; Vandyck.
Head of a man in a ruff.
Head of an old woman.
Young and old woman; Ang. Coroſielli.

Woman in a cloak, half figure; P. Veroneſe.
Paſtoral, by Solimene.
Holy family and angels as large as life, Volterrano.
Holy family and S. John; Biliverti.
Two pictures, a woman half naked in each, Fr. Taurino.
S. Andrew on his knees before his croſs, Carl, Dolce, 1646.
Noli me tangere and a ſaint, ſaid Albano.
Two warm flemiſh Landſcapes.
Paſtoral, ſmall.
Head of a young woman; Fr. Taurino.
Chriſt bearing his croſs, large upright; Volterano.
S. Francis on his knees, large upright; Cigoli.
Ezechiel's viſion of dry bones.
A woman in ecſtaſy; and S. Francis, half figures, both by Fr. Vanni.
Head of a woman crowned with laurel, and a ſingle half figure of a woman; both by Fr. Taurino.
Two flemiſh landſcapes.
Two old heads.
Two others.
Three very old pictures, many ſmall figures in each.
David with the head of Goliath, half figure, Lorenzo Lippi.
Portrait of a woman—Venetian.
Portrait of a youngiſh man in black; Tiziano.
Portrait of a Lady, ditto.

Another Room.

Aſſumption; Carlo Maratti.
Bacchanals Livio Meus.
Two pieces of ruins, and architecture; Ottavio Viviano.
Two long landſcapes, and two ſmaller upright; Pandolfo Reſchi.
Dead Chriſt much foreſhortened; A. Tiarini.

Three

Three nymphs asleep and a man; M. A. delle Bambocciate.
Marriage of the virgin, sketch, P. da Cortona.
Portrait of a woman, bigger than life; Andr. del Sarto.
Moses half figure, bigger than life.
Portrait of a painter; Abr. Bloemart.
Fortune sitting on a globe.
Young woman and cupid; Fabrizio Boschi.
Cupid and Psyche; Giov. di San Giovanni.
Portrait of a woman; Santi di Tito.
Horse and dog.—Small landscape.
Piece of ruins; Ott. Viviano.
Two dark pastorals; Flemish.
Cleopatra and serpent, head and hands.
A Capuchin, said Lanfranco.
Head of a man with a white beard; Tiziano.
Head of a woman; Cecchino del Frate.
Portrait of a man in a ruff; Justus Sutermans, seems to be Ferdinand II.
Charity a large upright; Ant. Biliverti.
Blind man with a bust and pictures; Livio Meus.
Architecture and bull-baiting; Viviano.
Portrait of a man in a red bonnet,
Woman in do. companion. } by Luca Cranach.
Head of a man; Calabrese.
Two heads, by Genovese.
Painting and half figure, Guido Cagnacci.
Old man sitting in white.
Head like a portrait of Mich. Angelo.
Autumn and spring two little pictures.
Long landscape with horsemen, by Reschi.
Man binding a woman, and a boy cutting the string.
Adoration of the shepherds, Fr. Bassano.
Battle, said by Salv. Rosa.
Two upright Flemish landscapes.
Portrait of a young man, head, Giov. di S. Giovanni.

Another.

Adoration of the ſhepherds, by M. A. Caravagio.
Battle and ſea-port, both by Salv. Roſa.

Purchaſed lately.

Two ſmall whole figures of female ſaints, by Andr. Mantegna.
Orpheus and the beaſts, time of Paul Brill.

Above ſtairs, a room full of pictures, of birds and fiſhes, very good.

PALAZZO RICARDI.

The cieling of the gallery, repreſenting the apotheoſis of Coſmo I. by Luca Giordano.
The cieling of the library by the ſame.
Four rural ſubjects, in one of which he has introduced Bianca Capella, by Zucchero.
The four Evangeliſts, S. John the beſt.
The Virgin and child with flowers.
Chriſt bearing his Croſs. All three by Carlo Dolce.
An old woman ſurrounded with baſkets and kettles, plucking a fowl, by Rembrandt.
Several portraits by him.
Venus and Cupid in Vulcan's ſhop——and Noah's ark, by Baſſano.
The Virgin adoring Chriſt, S John by them, and God in the clouds, by Fra. Filippo Lippi.
Several battle-pieces, by Borgognone.
A bearded old man with a book, by Spagnoletto.
S. John the Evangeliſt, by Lanfranco.
Ariadne, by Furino.
The four ſeaſons, by Salviati.
The Virgin, Chriſt, S. John and Eliſabeth, by Parmegiano.
Several portraits, by Tiziano.
The Magdalene ſurrounded by Angels, by Vanni.

The

The alliance of painting with poesy, sculpture and architecture, by Battoni.
The Virgin, Christ, S. John and Joseph: by the same.
A child, by Parmegiano.
Two little Brueghels.
Several architectures, by Peter Nefs.
The Virgin, Christ, Joseph, Bishops, Saints and Angels, by Schidone.
Virgin and Child——and, a portrait, by Albert Durer.
Kine passing the water in a boat, by Ruysdahl.
Another landscape, by him.
A landscape by Claude.
Christ and S. John, by Rubens.
Two views of Florence, by Occhiali.
Two views of Venice, by Canaleti.
A shooting-piece——and, a woman with cats, by Briglia.
Four pieces, by van Vliet.
Cattle, architecture and figures, by Weenix.
Pieces by Teniers, Wouvermans, Berghem, and other Dutch and Flemish Masters.
A room filled with good drawings by Guercino &c.

Palazzo Corsini*

S. Peter taking a piece of money out of a fish's mouth, to pay the tribute, by Spagnoletto: size greater than life:
Miracle of S. Valentin. by Luca Giordano.
S. Sebastian, by Carlino Dolce: half figures, size of life.
The Magdalene in the pharisee's house, sketch, by Luca Giordano.
Two landscapes, by Salvator Rosa.
Two heads, by Caravaggio.
The Virgin, by Andrea del Sarto.

* This, and the following palaces are from Cochin.

Three pictures, by Borgognone.
Baptiſm of S. John, by Santi di Tito.
Two picturss, by Borgognone.
Holy family, by Ruffino di Schiera.
S. Francis, by Cigoli.
Lucretia killing herſelf, half figure, ſize of life.
Two ſketches, by Volterrano.
A man cutting fiſh on a table, on which are ſome houſhold veſſels, by Caravaggio.
The Virgin, ſize of life, by M. Juſte.
Two pictures, with a head in each, by Volterrano.
Head of Chriſt dead, by Cigoli, ſize of life.
An unfiniſhed head, ſaid by Vandyck.
Head of a woman crowned with laurel, by Carlino Dolce.
Two ſmall pictures by Albano; in one a ſatyr playing on the flute, and four children dancing.
Two pictures, by Baſſano.
Two finiſhed ſketches, by Bruſcoli, both repreſenting the ſmiting of Chriſt.
Two others, by the ſame maſter—one Chriſt praying in the garden—the other his burial.
The virgin, with angels, half figures, ſize of life, by Andrea del Sarto.
S. Andrew in the hands of the executioner, ſaid by Spagnoletto.
A portrait, ſaid by Bronzino.
Venus and Cupid lamenting Adonis, half figures ſize of life, ſaid by Ann. Carracci.
S. John Baptiſt, ſaid alſo by him.
In the chapel—The virgin, and a biſhop below, by Carlo Maratti.
On the ground floor—Three ſketches for cielings, by Luca Giordano.
Æneas healed of his wound, and his combat with Turnus, ſize of life; both by Luca Giordano.

Arnaldi.

A child, ſize of life, ſaid by Guido.
An allegory—Venus on a bed, and other pictures, by Carlo Maratti.
Joſeph and Potiphar's wife, by Carlo Cignani.

Cerini.

A few good pictures, and many indifferent, moſt of them by modern maſters.
Portrait of Vandyck, by himſelf.
Pictures, by Borgognone.

Capponi.

Marſyas flayed by Apollo.
Cain and Abel, with God queſtioning the former.
Two pictures, by Guercino.
S. Andrew reſting on his croſs, perhaps by Spagnoletto.
S. Jerom, by Spagnolletto.
And many other very indifferent pictures*.

LUCCA.

Palazzo Publico.

The infant Jeſus in the arms of the Virgin, with a monk and a nun adoring, by Paolini.
Hercules and Omphale, by Luca Giordano.
A banker ſettling his accounts, by Albert Durer.
The Samaritan woman, by Guercino.
A concert, by Tiziano.

* The detail of the famous gallery would be too bulky for this ſmall volume: I muſt therefore refer ſuch as are not ſatisfied with the general account in the Guide, to Zacchiroli's catalogue, which may be eaſily had at Florence.

CHURCHES.

Cathedral.

Virgin, child, and four ſaints, by Domenico Ghirlandaio. Seven ſmall pictures under it, and one over it; all by him.
Virgin, child, three angels and two ſaints, by Bartolommeo.
The reſurrection, by Guidotti of Lucca.
The annunciation, by Leonardo da Piſtoia.
Chriſt between the thieves, by Paſſignano.
The laſt ſupper, by Tintoretto.
The adoration of the Magi, by Fed. Zuccheri.
The nativity, a moon-light, by Paſſignano.
S. George, by Bronzino.
The nativity of the virgin, by Paggi.
The viſitation, by Ligozzi.
The aſſumption, by Sori of Siena.
S. Petronilla, whole figure, ſaid to be by Daniel di Volterra.
The preſentation, by Aleſſ. Bronzino.
S. Martin dividing his cloak, by Girolamo Scaglia.
Some ancient pictures on gilt grounds.
The judgment of Solomon, inlayed in the floor.
There is alſo painted glaſs in the windows, which is not common in Italy.

S. Agoſtino.

The annunciation, by Franceſco Vanni.
And ſeveral old pictures.

S. Frediano.

Virgin, child and ſaint.—A Pietà with two angels, both by Fr. Francia.
A chapel, by Amico Bologneſe.
And many old pictures.

S. Maria.

S. Lucia on her knees, the Virgin in the clouds, by Guercino.

A Sibyl

A Sibyl—and the martyrdom of S. Bartholomew, ſaid to be by Pietro Teſta.

S. Maria Cottalandina.

The aſſumption, by Luca Giordano.

Chriſt on the croſs, S. Catharine and S. Maurice below.

Virgin, child and two angels in the air, S. Lucia and the Magdalene below: theſe are companions, and both by Guido.

S. Pietro Civoli.

The Virgin and two other figures, by Pietro Perugino.

The aſſumption, by Vaſari.

S. Ponziano.

S. Bernard, &c.—and the aſſumption, by Creſpi.

Martyrdom of S. Bartholomew, by Pompeio Battoni.

S. Romano.

God, the Magdalene and S. Catharine, by Bartolommeo.

Chriſt in the clouds, the Virgin interceding, S. Domenico with many women and children, figures large as life; a fine picture by the ſame.

P I S A.

Duomo.

Virgin and child with ſaints, by Criſtofano Allori.

The doctors of the church, by Franceſco Vanni.

Pietro Gambacorta, preſenting himſelf, with others, before Pope Urban VII. large, by Sebaſtiano Conca.

The ſame, inſtituting his order, by Mancini.

S. Barbara, &c. with the Virgin and Chriſt in glory, by il Sogliano.

S. Ranieri

S. Ranieri exorciſing a demoniac, by Domen. Muratori.

The ſame, forſaking the world, by Benedetto Luti.

His death, by Giuſeppe Milani.

The ſame, raiſing a dead perſon, by Felice Torelli.

The Magdalene, &c. at the foot of the croſs, by Giov. Viliberti.

The conſecration of the church by Gelaſius II. in 1118, by Pietro Soria.

The triumph of the Piſans, when they returned from the conqueſt of Majorca and Minorca, by Domen. Paſſignano.——Both theſe pictures are ſpoiled.

S. Peter and S. John, ſingle figures kneeling; S. Margaret and S. Catherine: all by Andrea del Sarto.

Chriſt, Mary and S. John, Moſaic, by Jacopo da Turrita, Gaddo Gaddi and Vicino, 1321.

Abraham and the angels, by Gio. Stefano Maruſcelli.

Samſon diſcomfiting the Philiſtines with the jaw bone, by Orazio Riminaldi.

The feaſt of Ahaſuerus and Eſther, by Coſimo Gamberucci.

Marriage at Cana, in the ſtyle of Guidotti.

Judith giving the head of Holofernes to her maid, by Matteo Vannini.

The offering of the ſhew-bread, by Michele Cinganelli.

Elijah aſleep under the juniper, by Rutilio Manetti.

God appearing to Moſes in the burning buſh, by Matteo Roſielli.

Moſes ſtriking the rock, by Cav. Guidotti.

The adoration of the ſerpent in the wilderneſs, by Orazio Riminaldi.

Miracle of the loaves and fiſhes, by Aurelio Lomi.

Habakuc

Habakuc carried by the angel to feed Daniel, by Giov. Viliberti.

S. Matthew and S. Mark, and the hiſtory of Korah, Dathan and Abiram, by Domenico Beccafumi, called Mecherino.

Cain kneeling, and laying corn on an altar, by Ant. Sogliano.

The death of Chriſt—and, the taking down from the croſs, by Ant. Sodoma da Vercelli.

S. Peter and S. Paul, two ſmall pictures, by Clementone Genoveſe.

Abel offering a lamb—and, the ſacrifice of Noah, by Sogliano.

Abraham and Iſaac, by Sodoma.

The Iſraelites fed with manna, by Ventura Salimbeni.

S. Luke and S. John, by Beccafumi.

Five ſaints of Piſa, by Cav. Franc Currado—ſpoiled.

The annunciation, an ancient moſaic.

The nativity—adoration of the Magi—and, circumciſion, by Aurelio Lomi. Chriſt with the doctors, by Pietro Sorio—four large pictures in the chapel of the ſacrament.

Chriſt healing the blind, by Aurelio Lomi.

God and angels, by Salimbeni.

Martyrdom of the ſaints, by Paſſignani.

Saints confeſſing the faith, by Gio. Batiſta Paggi.

S. Filippo Neri, by Pietro da Cortona.

Virgin and child, ſchool of Andrea del Sarto.

S. Thomas Aquinas, by Benozzo Gozzoli.

S. Torpè, by Salvator Roſa.

S. Agnes with a lamb, by Andrea del Sarto.

S. Andrew, S. James, and a Biſhop—Virgin and child: both by Sogliano.

S. Antony of Padua, by Pietro da Cortona.

In the cupola—the aſſumption in oil, by Orazio Riminaldi, much hurt. The four evangeliſts in the corners, &c. freſco, by Cinganelli.

S. Andrea foris portæ.

Holy family, by Aurelio Lomi.
S. Andrew reſting on his croſs, by the ſame.
S. Peter and S. Andrew before a crucifix, and a glory of angels, by Gius. Franchi.

S. Barnaba.

Crucifix with angels, by Orgagna.

San Benedetto.

The repoſe in Egypt, by Giuſeppe Milani,
S. Benedict with children, by Clementone.

Carmine.

The annunciation, by Andrea Boſcoli.
The aſſumption, by Baccio Ciarpi.
Virgin and child, with S. Bernard, S. Barbara, &c. by Antonio Sogliano.
Small virgin and child, very old.
Mary Magdalene, by Pazzi.
Pictures in the choir, repreſenting the hereſy of Neſtorius, and the confirmation of the rule of the Carmelites, &c. by the brothers Naſini of Siena.
The nativity——and preſentation in the temple, by Tommaſo Tommaſi.
In the cupola, the ſame painter has repreſented God with angels, in freſco.
S. Vittoria with other ſaints a ſmall picture, by Piaſtrini.
The crucifixion, with the Virgin and ſaints, by Girolamo Macchietti.
The aſcenſion, by Bronzino, 1581.
S. Lucia, and other ſaints, by Aurelio Lomi.
S. Andrea Corſini, with an angel and the virgin Mary, by Cav. Currado.

S. Caſſiano

S. Cassiano.

S. Ippolito and S. Cassiano, with the Virgin and child, by Riminaldi.

S. Caterina, of the Dominicans.

The beheading of S. Cecilia, a copy by Dandini of Riminaldi's picture, which is carried to Florence.

S. Simon, a small picture, by Riminaldi.

S. Domenico and other saints, by Padre Galletti.

S. Peter and S. Paul, with the Virgin and child. by Baccio della Porta, called il Frate di S. Marco.

S. Giovanni Nepomuceno, and the Virgin, by Giov. Checchi, who painted the portraits of the Popes, &c. in the Sacristy.

Martyrdom of S. Catherine, by Aurelio Lomi.

Portrait of S. Thomas Aquinas, said to be of his time; by Francesco Traini.

Martyrdom of S. Pietro Martire, by Pietro Dandini.

S. Catharine of Siena in ecstasy, with an angel, &c. by Raffaelle Vanni.

S. Cecilia.

S. Cecilia prostrate, and resting on another lady, by Ventura Salimbeni.

S. Cristina.

S. Catharine of Siena kneeling before Christ, who appears to her in glory, by Cav. Passignani.

S. Cristina and S. Joseph, with the Virgin in glory, by Cav. Currado.

S. Francesco.

Baptism of Christ, by Jacopo da Empoli.

The Resurrection, by Gio. Batista Paggi.

Our

Our Lord giving the keys to S. Peter, by a ſcholar of Paſſignani.

S. Francis receiving the marks, by Santi di Tito.

Adam and Eve——and the conception of the virgin, both by Paſſignani.

Chriſt and S. Francis in the deſert, by Cav. Currado.

The death of S. Francis, by Paſſignani. The little effigies of S. Francis in the middle of this picture, is ſaid to be by Cimabue.

The Virgin appearing to S. Francis, and holding out to him the child Jeſus, by Mattia Roſſelli.

Virgin and child, by Cimabue—over the Sacriſty.

Chriſt, the Virgin, and S. John the Evangeliſt, in the clouds; S. Francis and two angels below: by Franc. Vanni.

S. Antonio Abate praying before a crucifix, by a ſcholar of Michelangelo.

The Nativity, by Lodov. Cigoli.

There are ſome other ancient pictures, and ancient baſſi-relievi in this church.

Stimata di S. Franceſco.

S. Jerom, S. Bartholemew, and S. Francis, with the Virgin, Chriſt and S. John; ſketched by Andrea del Sarto, and finiſhed by Ant. Sogliano.

San Frediano.

Offering of the Magi, by Aurelio Lomi.

Our Lord, the Virgin, and Angels, appearing to S. Francis, by Ventura Salimbeni.

Hiſtory of S. Bridget, in three pictures, by Aleſs. Tiarini.

S. Charles, with an angel, and the Virgin in glory, by Clementone Genoveſe.

The Annunciation——and, Nativity, by Vent. Salimbeni.

Finding

Finding of the croſs — and the Emperour Heraclius carrying the croſs, as a penance, by Ventura Salimbeni, called il Vannino.

S. Giovanni in Spazzovento.

S. John Baptiſt preaching in the wilderneſs, by Rutilio Manetti.

S. Lorenzo.

Virgin and child with ſaints, by Baccio Lomi Gentileſchi, 1577.
S. Carlo, and S. Antonio, by Salvi Piſano.
S. Ignazio, S. Franceſco, S. Filippo Neri and S. Lorenzo, by Clementone.

S. Martino in Chinſica.

S. Benedict tempted by the devil, and throwing himſelf into a buſh, wherein God appears, by Jacopo Palma.
The virgin and child, with S. Chriſtopher, S. Francis, &c. by Cav. Giov. Paſſignani, 1619.
The high altar, is painted *a tempera*, by the two brothets Milani.
S. Bona, by Orazio Riminaldi.
The annunciation, by Salimbeni.

S. Matteo.

Our Lord calling S. Matthew, by Romanelli.
Two ovals on the ſide, S. Benedict and the holy family, ſketched by Giuſ. Milani.
S. Matthew baptizing an Æthiopian queen, by Benefiali.
Martyrdom of S. Matthew, by Sebaſtiano Conca.
S. Domenico, S. Francefco, S. Bernardo and S. Giacomo, with the virgin and our Lord, by Clementone—and, another picture by him.

S. Michele

S. Michele in Borgo.

Chriſt in glory, with angels, by Aurelio Lomi.
The beheading of S. Coſimo and Damiano, with the virgin and child in a glory of angels, by Ventura Salimbeni.

S. Niccola.

Virgin and child, a very old picture on the wall.
A crucifix, by an unknown hand.
S. Carlo before a crucifix, by Giov. Viliberti.
Chriſt on the croſs, with the three Maries, by Bernardino Poccetti.
A very ancient figure of S. Niccola, on a gilt ground.
Virgin and child, half figures, larger than life; ſeems after a very ancient picture.
S. Giovanni Facondo, by Pietro Dandini.
Madonna della Cintola, with ſaints, by Aurelio Lomi, 1595.
S. Catherine and other ſaints, by Giov. Stef. Maruſcelli.
The annunciation, by Giovanni Viliberti.
The crucifixion, &c. in the Chapter-houſe, by Antonio Vita da Piſtoia.

San Sepolcro.

The taking down from the croſs, figures large as life, by Santi di Tito.

S. Silveſtro.

S. Torpè, S. Ranieri, S. Cecilia, and S. Orſola, by Salvi.
Adoration of the Magi, &c. to the reſurrection, by Aurelio Lomi.

La Spina.

An elegant, light, very ſmall Gothic church, built about 1230, incruſted with marble, and decorated with ſtatues.

The

The virgin and child with ſaints, figures large as life, by Giov. Ant. da Vercelli, called Sodoma.

S. Steffano, Papa e Martire.

The ſtoning of the protomartyr Stephen, by Vaſari,

The nativity, with a glory of angels, and a landſcape, by Angiolo Bronzino.

Actions of the knights of S. Stephen, in ſix pictures, by Jacopo Ligozzi, Jac. da Empoli, Lod. Cigoli, and Criſtofano Allori.

Five pictures of the miracles of S. Stephen the Pope, in chiaro-oſcuro, by G. Vaſari and his ſcholars.

San Torpè.

S. Carlo Borromeo on his knees before a crucifix, with ſmall pictures of his miracles round, by Giov. Stefano Maruſcelli.

S. Torpè, with the virgin, S. Anne, and Jeſus, who takes a crown and palm branch from an angel, to give the ſaint, by Franc. Vanni.

Baptiſtery.

A copy of the picture at the altar of S. Barbara in the Duomo, by Sogliano.

The marriage in Cana, by Aurelio Lomi.

S. John preaching in the wilderneſs, by the ſame, much hurt.

The ſame ſubject, by the ſame painter.

The miracle of the loaves and fiſhes, by Franc. Vanni.

Campo Santo.

The hiſtory of Job, in ſix compartments, by Giotto.

Our lady, by Stefano, ſcholar of Giotto.

The-

The lives of the Holy Fathers, by the principal gate; by Pietro Laurati, Saneſe.

Four ſtories from the creation to the building of the ark; in a frieze is his portrait. Alſo the paſſion of Chriſt, by Buffalmacco.

The aſſumption of our Lady, over the principal gate; and under this, the life of S. Ranieri, in three pictures, by Simone Memmi.

The laſt judgement; and all the ranks of nobility and gentry, both male and female, by Andrea di Cione Orgagna.

The hiſtory of S. Ranieri—his own portrait, by Antonio Viniziano.

Six ſtories of S. Petitus and S. Epirus, by Spinello.

Our Lady crowned by Chriſt, with Angels, by Taddeo di Bartolo.

The foregoing account of the very curious ancient paintings, in this burial ground, is extracted from Vaſari. Unfortunately his account is all that remains of ſome, which the ſalts in the walls have deſtroyed, in whole, or in part. Many of them, eſpecially Orgagna's, ſeem to have been much injured by re-painting.

LEGHORN.

Duomo.

Deſigned by Giorgio Vaſari.

The aſſumption, in the cupola, by Lodov. Cigoli.

Degli Armeni.

The aſſumption, by Aleſſ. Gherardini.

With many freſcos, by him.

Del Carmine.

S. Paolo with angels, by Aleſſ. Gherardini.

S. Louis, by Paſſignani.

S. John

S. John the evangeliſt, with the Virgin in glory, by Volterrano.
Martyrdom of S. Andrew, by a Flemiſh painter.
Virgin and S. Francis, by Mattia Roſſelli.

S. Giovanni.

S. Cecilia with an angel, by Giovanni da ſan Giovanni.
Martyrdom of S. Bartholomew, by Franc. Bianchi.

CENTO.

CHURCHES.

S. Agoſtino.

Baptiſm of Chriſt, by Benedetto Genari.
Virgin and child, two angels, and ſeveral ſaints, by Gianfranceſco Barbieri detto il Guercino.
S. Niccola da Tolentino and S. Girolamo, by Ben. Genari.
Our Lady and S. Matthew, by Bened. Zalone, ſcholar of Guercino.

S. Biagio.

The transfiguration, by Marcello Provenzali.
The chair of S. Peter, by Guercino.
The nativity, by Bartolommeo Cesì.
The viſitation, by Domenico Moni.

S. Caterina.

S. Auguſtin, by Ceſare Genari.

S. Croce.

Chriſt carrying his croſs, by Orazio Sammacchini.
S. Gaetano, and S. Franceſco di Paola, by Ercole Genari.
S. Carlo Borromeo, by Giambatiſta Genari.

S. Franceſco.

S. Franceſco.

The aſſumption, by Lavinia Fontana.
The martyrs crucified; by Genari Seniore.

S. Maria dell' Annunziata.

The Virgin of Carmel, by Bened. Genari Seniore.
The nativity, by Pellegrino Tibaldi.
Chriſt in the garden, by Marcello Provenzale.

S. Maria del Penzale.

S. Agata, S. Louis, King of France, and S. Pancrazio, by Ercole Genari.

S. Maria Maddalena.

S. Auguſtin, by Ceſare Genari.
S. Tereſa, by Bened. Genari Juniore.

S. Maria della Purificazione.

The archangel Michael, by Dionigi Calvart.
Two angels with the holy handkerchief, in freſco, by Guercino.
Chriſt conveying to Calvary, by a Roman painter.
S. Franceſco d'Aſſiſi, by Bened. Genari Seniore.
S. Carlo Borromeo, by Guercino.

S. S. Nome di Dio.

The circumciſion, by Orazio Sammacchini.
Noſtra Dama della vita, by Bartolommeo Genari.
The appearance of our Lord to Mary, by Guercino.

S. Pietro.

Our Lady, and S. Peter penitent, by Guercino.
The crucifixion, with S. Francis and other ſaints, by Lucio Maſſari.

The

The assumption, by Zalone.
S. Bernardino, by Guercino.
Christ dead, by the same.
S. Benedict and S. Francis, by the same.
The taking down from the cross, by Giambatista Cremonini.
S. Gregory and other saints, by Zalone.

S. S. Pietà.

The taking down from the cross, by Bened. Genari Seniore.
S. Anne, by the same.

S. S. Rosario.

S. John Baptist in the wilderness, by Guercino.
S. Joseph, by Felice Torelli.
S. Jerom in the desert, with the virgin and child, by Guercino.
Christ in agony---and three medallions with the Father, S. John and S. Francis, by Guercino.
S. Thomas touching our Lord's side, by Bartolommeo Genari.
The assumption, by Guercino.

S. S. Sebastiano e Rocco.

The Guardian Angel, by Matthew Love, an Englishman, and pupil of Guercino.

Lo Spirito Santo.

The glory of all the saints, by Guercino.
S. Christopher and S. James, by Carlo Bononi.
The Eternal Father---and, the annunciation; both by Guercino.

S. S. Trinità.

The Trinity, by Ercole Genari.
S. Felice, by the same.
S. Joseph, by Lodovico Carracci.

Our

Our Lord, with the two disciples at Emaus, on the wall, by Bened. Genari Seniore.
Virgin and child, by Guercino.

Houses and Palaces.

Frescos by Guercino are to be found in the following houses and palaces, particularly the second:

1. Casa Benotti del Signor Giampaolo.
2. Casa de' Signori Comti Chiarelli Pannini. Painted in 1615 and 1617.
3. Casa Fabri, oggi Le R. R. M. M. di S. Margherita di Bologna.
4. Casa Maiocchi del S. Dottore Gaetano.
5. Casa Maiocchi del S. Pietro, anticamente della famiglia Genari.
6. Casa della Nob. Famiglia Provenzali, oggi della Nob. Famiglia Tiazzi.
7. Casa Taffinari de' S. Giov. ed Antonio Fratelli.

Teatro del Sole, is painted by Stefano Orlandi.
Teatro Vicini, oggi degli Uniti, by Ferdin. Bibiena.
Besides the frescos, there are in this town above an hundred easel pictures, by Guercino and others, chiefly painters of the place.

FERRARA.

Cathedral.

Martyrdom of S. Laurence, by Guercino.
Last Judgment, from Michelangelo.

S. Agostino.

Some frescos, by Giotto.

S. Benedetto.

S. John Baptist reproving Herod and Herodias, who are portraits of Duke Alphonso and his mistress, by Bononi.

The monument of Arioſto, with his buſt.

In the Refectory. The marriage of Cana, by Scarſellina di Ferrara.

In the Veſtibule to the Refectory. Paradiſe, by Garofalo.——In this is Arioſto's portrait.

Certoſa.

The Aſcenſion——and, Laſt Judgment, by Baſtianino Filippo.

In the Refectory. The marriage of Cana, by Bononi!

In the Chapter-houſe. S. Bruno with other Camaldules in the deſert. Madonna and child in a corner of the piece, above; by the ſame.

S. Giorgio. Olivetani.

Many freſcos, by Ottaviano di Faenza, pupil of Giotto.

Theatins.

The preſentation of Chriſt in the temple, by Guercino.

Oppoſite to one of the principal churches, are two bronze ſtatues, of Nicolo, Marquis of Eſte, and Borſo of Eſte, the firſt Duke of Ferrara.

In Palazzo Eſtenſe, are ſaid alſo to be ſome remains of Giotto's paintings.

PADUA.

S. Antonio.

Martyrdom of S. Agatha, by Tiepolo.

Chapel of the Saint, decorated with nine basreliefs in marble, by Lombardi, Sanſovino, Campagna, &c.——A cruciſix in bronze, by Donatello.

Chapel of S. Felix, the crucifixion, &c. by Giotto: Vaſari calls it *una cappella belliſſima.*

The *Scuola* near this church, is all painted in freſco, with the life and miracles of S. Antonio; and ſome of theſe freſcos are by Tiziano.

Before the church is an equeſtrian ſtatue, by Donatello, of Eraſmo Narni, a famous General, commonly known by the name of *Gattamelata* *.

S. Giuſtina †.

At the high altar: the martyrdom of Saint Giuſtina, by Paolo Veroneſe.

Martyrdom of a ſaint biſhop, by Lotti.

A monk on a throne, with perſons bringing ſceptres and crowns to him, by Ridolfi Veroneſe.

Virgin and dead Chriſt, Magdalene and S. John, a group in marble, by Filippo Parodi Genoveſe.

A monk, in a black habit, in the clouds, curing the ſick, by M. le Febure.

Martyrs, by Luca Giordano.

A ſaint, whom they are putting in chains, by Antonio Zanchi.

A Pope imploring the Virgin, in a time of peſtilence, by Sebaſtiano Ricci.

In the chapel of the Sacrament—a cieling, by the ſame Ricci.

* Cochin mentions—a dead Chriſt. A crucifix, in the manner of Guido. Beheading of S. John Baptiſt, by Piazzetta. Martyrdom of S. Bartholomew, by Tiepolo or Tiepoletto.

De La Lande mentions—bas-reliefs in bronze, by Donatello, in the chapel of the Sacrament.—The four evangeliſts, in the choir, by the ſame.—Statues of the Virgin, and the four guardian ſaints of Padua, by the ſame, &c.

† This article is from M. Cochin.

In

In the old Church—The Virgin on a throne with ſaints, an old picture, by Girolamo Rumani da Breſcia.

Cathedral.*

The Virgin, by Giotto ——It belonged to Petrarch.

In the Sacriſty—The Virgin, by Tiziano.

S. Francis, and S. Jerom, by Palma giovane.

The portrait of Petrarch, among the other canons.

S. Agoſtino.

The annunciation, by Giacomo Palma.

S. Annunziata.

Hiſtories from the Old and New Teſtament, freſcos painted in 1306, by Giotto.

Cadidio.

The aſſumption, by Palma giovane.

S. Croce.

Aſſumption, by Tintoretto.

Eremitani.

The end of the choir, in freſco, by Guariento.

At the high altar, the Virgin and infant Jeſus; and below, ſeveral Saints, with S. Antony of Padua and a Doge; by Sebaſtiano del Piombo †.

In a ſide chapel, the death of S. James, by Andrea Mantegna ‡.

In the ſacriſty—S. John Baptiſt, by Guido.

* This and the following from M. de la Lande.

† On each ſide the high altar, a Saint, by Giorgione. *Wright.*

‡ And the death of S. Chriſtopher, by Giuſto. *Wright.*

S. Gaetano.

Architecture by Scamozzi.
The purification, by Palma giovane.
The annunciation, by the ſame.
A Pietà, by Tiziano.
The reſurrection, by Palma giovane.
S. Simon and S. Jude, by the ſame.
The cieling, by Subleyras?

La Maddalena.

The Virgin——S. Jerom——S. Peter of Piſa, by Paolo Veroneſe.
The appearance of Chriſt to Mary, freſco, in the cloiſter, by the ſame.

Il Seminario.

Taking down from the croſs, by Baſſano. 1574.

Scuola del Carmine.

The Virgin——and, the Viſitation, both by Tiziano.

Palazzo del Podeſtà.

Chriſt between Plenty and Juſtice, bleſſing the city of Padua, with the four patron ſaints, by Palma giovane.
The alliance of Pius V. and the king of Spain, with the Republic of Venice, by Varotari.

VENICE.

CHURCHES*.

Ducal Church of S. Mark.

Chiefly remarkable for its Moſaic paintings, of every age from 1070 to 1728. The moſt

* A catalogue of all the pictures would be tireſome, as well as too bulky for this little volume. I have given only ſuch as I ſaw. For the reſt I refer to Zanetti, &c.

ancient

ancient is that in the cieling over the great door, of our Saviour ſitting, with the Virgin Mary and S. Mark.

To the left of the high altar, is a picture of S. Mark and S. Theodore, by Gentile Bellino.

S. Andrea.

S. Jerom in the deſert, by Paolo Veroneſe.

S. Auſtin habited as a biſhop, with two boy angels, by Paris Bordone.

The laſt ſupper---and the paſſion, by Domen. Tintoretto.

L' Angelo Raffaello.

The laſt ſupper, by Bonifacio.

Tobias with the angel---and the Centurion before Chriſt, by Luigi Benfatto.

S. Francis receiving the marks, by Palma il giovine.

The plague of ſerpents, by Alienſe.

Chriſt appearing to Mary---and a dead Chriſt, by Giuſeppe Porta, commonly called Salviati.

S. Bartolommeo.

S. Lodovico, biſhop----and the pilgrim, Sinibaldo, on the ſhutters of the organ, by Sebaſtiano del Piombo.

The plague of ſerpents---the picture of the high altar, and one on each ſide, being hiſtories of S. Bartholomew, by Palma il giovine.

The raining of manna---deſcent of the Holy Ghoſt---and, the Viſitation; all by Santo Peranda.

The Archangel Michael driving away the devils, by Pietro Malombra.

La Carità.

Four pictures, each in three compartments, with gold grounds, by Vivarino.

The Virgin ſitting, with S. Catherine, S. George, S. Sebaſtian, &c. at her feet, by Conegliano.

The baptiſm of Chriſt, by the ſame.

S. Auſtin and others of his order, with a glory of Angels above, by Carletto, ſon of Paolo Veroneſe.

The reſurrection of Lazarus, a good picture, by Leandro Baſſano, in which the painter has introduced his own portrait.

I Carmini.

The circumciſion, by Jacopo Robuſti, commonly called *il Tintoretto.* This is in the manner of Schiavone.

S. Niccolò in the clouds, ſurrounded with angels: below, S. John Baptiſt and S. Lucia: the back ground is a landſcape, with S. George killing the dragon; by Lorenzo Lotto, 1529.

The aſſumption, under the organ; and upon the ſhutters ſome ſacred hiſtories, by Andrea Schiavone.

The miracles of the loaves and fiſhes----and, the Virgin in Heaven, with S. John the Evangeliſt, S. Niccolò and S. Marina; by Palma il giovine.

S. Liberale, biſhop, healing the ſick, by Andrea Vicentino.

The fall of manna, &c. by his ſon Marco.

S. Liberale, releaſing two perſons condemned to death, by Padouanino.

The Virgin giving the habit to S. Simon, a Carmelite--S. Tereſa and other ſaints----and, S. Alberto; by Cav. Liberi.

The cupola, over the altar of our Lady, by Sebaſtiano Rizzi.

A miracle of the Virgin---and, a ſacred hiſtory, by Luca Giordano.

Some of theſe pictures are indifferent, and in bad condition.

S. Catterina.

S. Catterina.

The marriage of S. Catherine, with a band of Angels, by Paolo Veroneſe: at the high altar.

The church is full of the hiſtory, miracles and martyrdom of this ſaint, by Tintoretto, Palma il giovine, Pietro Vecchia and Bruſaferro.

S. Donato a Murano.

An ancient picture of a Biſhop on a ground of gold, with the Podeſtà Memo kneeling on one ſide; and a female figure, ſuppoſed to be his wife, on the other: this picture is dated 1310.

The Virgin with Angels, S. John, S. Auſtin, and a portrait, by one of the Vivarinis: this is over the ſide door.

S. Elena.

Adoration of the Magi, by Palma il vecchio at the high altar.

S. Ermagora.

The laſt ſupper, with figures of Faith and Charity, by Tintoretto.

S. Euſtachio.

The Virgin above, with S. Francis, S. Antony of Padua, and S. Lorenzo Giuſtiniani below, by Cav. Bambini.

S. Oſwald conveyed to Heaven by angels; by Baleſtra.

S. John in the cauldron, by the ſame.

S. Catharine and S. Andrew, by Jacopo Amigoni *.

* He painted in England, and died in the ſervice of the King of Spain, in 1752, at the age of 77. The picture at the altar in Emmanuel College Chapel, at Cambridge, is by this maſter.

The martyrdom of S. Thomas----and, in the Sacriſty, S. Euſtachio, by Giambatiſta Pittoni *.

S. Felice.

The laſt ſupper---Chriſt praying in the garden ---the Annunciation, &c. by Tintoretto.

S. Franceſco della Vigna.

The Virgin ſitting and adoring the infant Jeſus, with variety of birds on the ground, by Jacobello del Fiore.

In the Sacriſty---Three ſaints, ſuppoſed by him. He flouriſhed in 1415.

The Virgin, S. John Baptiſt, S. Jerom, S. Sebaſtian, and a portrait, by Giov. Bellino when young.

Chriſt, on the pulpit to the right, and under it a little picture of the martyrdom of S. Laurence, many ſmall figures, by Girolamo da Santa Croce.

The Virgin on a lofty pedeſtal, with S. Joſeph and S. John Baptiſt, and below S. Catherine and S. Antonio Abbate.

The reſurrection---and in the Sacriſty,

The Virgin with angels; and S. Jerom, S. John Baptiſt, and the portrait of a lad with a book.

All theſe are by Paolo Veroneſe.

The baptiſm of Chriſt by Batiſta Franco---and the reſurrection of Lazarus, freſco, ſuppoſed by him. Vaſari attributes the latter to Federigo Zucchero.

The Virgin, S. Francis, S. Dominic and another ſaint.

The Virgin interceding for the ceſſation of the plague; both by Domenico Tintoretto.

* The picture over the altar at Sidney College, in Cambridge, is by this maſter, who died in 1767, aged 80.

Three

Three pictures at the high altar-- the Virgin and S. Francis---S. Diego---and, S. Bonaventuro writing; by Palma il giovine.
The aſſumption with ſaints----and, Chriſt, the Virgin, S. Mark, S. John and S. Jerom; by the ſame.
The Virgin, S. Antonio Abbate and S. Bernard ---on the ſides, a Prophet and Sibyl in freſco, by Salviati.
S. John Baptiſt, S. James, S. Jerom, and S. Catherine, by the ſame.
Adoration of the Magi, by Federigo Zuccari.

I. Frari.

The Virgin with S. Peter, S. Paul, S. Andrew and S. Niccolò, by Bartolommeo Vivarino, dated 1487.
The aſſumption, a large picture, by Tiziano.
Miracles of S. Antonio di Padoua, in eight pictures, by Flaminio Floriano.
Martyrdom of S. Catherine----and S. Francis before the Pope; both by Palma giovine.
Creation of Adam and Eve, and ſeveral other pictures, by Andrea Vicentino.
The purification, with ſaints, by Salviati.
In the Sacriſty---The Virgin with S. Niccolò, S. Benedetto and two other ſaints, by Gian Bellino. 1488.
In the Refectory---The marriage at Cana, by Matteo Verona.

S. Gallo.

Chriſt, S. Mark and S. Gallo, by Tintoretto.
The Virgin and S. Joſeph, by Alberto Calvetti.
Actions of the Virgin in four pictures, by Giambatiſta Pittoni.

S. Geminiano.

S. Elena, S. Geminiano and S. Menna, by Bernardino da Murano.

Mary Magdalene and S. Barbara, by Bart. Vivarino. 1490——in a room near the Sacriſty.
An Angel coming to S. Catherine to announce her martyrdom, by Tintoretto.
S. Menna, S. John Baptiſt, S. Geminiano and a Biſhop, by Paolo Veroneſe——they were formerly the ſhutters of the organ.
Chriſt in the garden, and another ſacred hiſtory, by Giuſeppe Scolari.
Chriſt healing him that was born blind, by Gregorio Lazarini.
Reſurrection of Lazarus——and, the woman taken in adultery, by Bruſaferro.
Chriſt dead in the arms of his mother, by Baleſtra.
Death of S. Joſeph, by Pellegrini.
The Reſurrection, a cieling, by Sebaſt. Rizzi.

S. S. Gervaſio e Protaſio.

Virgin and child, by Gian Bellino.
The laſt ſupper——temptation of S. Antony, and in the ſacriſty, two figures of S. John and S. Mary Magdalene: by Tintoretto.
In the ſacriſty alſo——a figure of our Saviour in the act of bleſſing, by Rocco Marconi.
Chriſt on the croſs, with the Maries, by Domen. Tintoretto.
The Virgin with S. John and S. Mark; and below. S. Lucia, S. Francis and S. Domenic—— Birth of the Virgin—— Annunciation—— Chriſt dead ſupported by Angels: four pictures by Palma giovine.
The Virgin, by Roſalba Carriera——in the Sacriſty.
The Deluge——and, the ſlaughter of the Innocents, by Sebaſtiano Mazzoni.

I Geſuiti.

Martyrdom of S. Laurence, by Tiziano.

The

The aſſumption, by Tintoretto!——and in the ſacriſty, the Circumciſion:——wherein alſo are ſeveral pieces by Palma giovine.

Virgin and ſaints, by Baleſtra.

S. Giobbe.

Preſentation in the temple, by Vittore Carpaccio ——inſcribed, *Victor Carpathius* MDX.

Virgin and child with ſaints &c. by Bellino, 1510.

Chriſt in the garden, with the diſciples, and ſome modern ſaints, by Marco Baſaiti.——inſcribed Marcus Baſaiti 1510.——Theſe three pictures were painted for a trial of ſkill.

The Nativity, by Girolamo Savoldo.

S. Diego on his knees; and above, Chriſt dead in the arms of his mother, ſupported by angels; by Carletto, ſon of Paolo Veroneſe.

In the Sacriſty.——the Annunciation, with S. Michael and S. Antonio, by Vivarino.

Virgin, S. John Baptiſt and S. Catherine, by Bellino.

S. Giorgio in Alga.

Two pictures, by Niccolò Bambini.

In the Refectory. The Crucifixion, large, with many figures, a very ancient picture, by Donato.

S. Giorgio Maggiore.

A very ancient picture of a màrtyrdom. 1345.

S. George killing the dragon, by Carpaccio.

The fall of Manna——the laſt ſupper——the reſurrection——martyrdom of S. Stephen——coronation of the Virgin, with ſaints——martyrdom of many ſaints——and in Cappella de Morti, Chriſt carried to burial: all by Tintoretto.

The Shepherds adoring Jeſus, a night piece, in which all the light flows from the child; by Jacopo da Baſſano.

The Virgin——over a door, by Tizianello, ſon of Tiziano.——At the entrance into the monaſtery

naſtery he alſo painted a cieling, with an ange aſſiſting a prophet; and in the neighbouring chapel, Mary going into Egypt.

S. Lucia kneeling, miraculouſly rendered immoveable: by Leandro Baſſano.

The Virgin above, and Saints below, by Seb. Rizzi.

In the Sacriſty, on the wall at the two ſides of the altar, S. George and S. Stephen——under them this inſcription——1445. *Johannes de Alemania, and Antonius* [Vivarinus] *de Muriano P.*——The archangel Michael driving away the devils, by Matteo Verona. Preſentation by Palma giovine.

In rooms near that where the relicks are kept. Chriſt, And three ſmall pictures of Chriſt ſitting, with Saints. Theſe are by Gian Bellino.

In the Refectory. The marriage in Cana, by Paolo Veroneſe: with many portraits of the time.

In the Chapter-houſe, Chriſt with the woman taken in adultery, by Rocco Marconi; on board, fine and well preſerved. It has his name, and the date 1525.

On the high altar of the church——the four Evangeliſts in bronze, ſupporting a globe, on which ſtands the Eternal: by Girolamo Campagna, from the deſign of Alienſe.

In the Choir——the life of S. Benedict carved in wood, by Alberto de Brules, Fiamingo. 1598.

S. Giovanni in Bragora.

The Reſurrection. 1498.——S. Elena and the Emperour Conſtantine holding the croſs &c. by Bartol. Vivarino.

S. Andrew, S. Jerom and S. Martin, with ſmall hiſtories underneath, one of the firſt works of Carpaccio.

Baptiſm of Chriſt with angels, large, by Conegliano.
The laſt ſupper, by Paris Bordone.
Chriſt waſhing the Apoſtles feet——and, carried before Pilate: both by Palma il giovine.
The flagellation——and, crowning with thorns, by Lionardo Corona.

S. Giovanni Elemoſinario, or *di Rialto.*

The patron ſaint diſtributing alms to the poor, by Tiziano.
S. Sebaſtian, S. Catherine and S. Rocco, by Pordenone.

S. Giovanni Evangeliſta.

The Virgin crowned by angels, by Andr. Vicentino.
S. James, by Alienſe.
S. John writing the Revelations, by Cav. Liberi.

S. Giovanni Griſoſtomo.

The pictures of the organ, by the Vivarini.
S. Jerom, S. Chriſtopher and S. Louis, in a landſcape, by Gian Bellino.
S. John Chryſoſtom, S. John Baptiſt and other Saints, by Fra. Sebaſtiano del Piombo.
The laſt ſupper, a cieling, by Bart. Letterini.
The death of S. Joſeph, by Carlo Loth.

S. S. Giovanni e Paolo.

S. Auſtin ſitting, and many other ſaints, in ten compartments, in oil; by Bartol. Vivarino. 1473.
S. Vincenzo Ferrario, S. Sebaſtian and S. Chriſtopher, with Chriſt dead above, and the Annunciation with other ſmall hiſtories below, by Carpaccio.
In the chapel of S. Orſola——the life of the ſaint, in 7 pictures, by Carpaccio. 1495.

The

The virgin, with the Doge Agoſtino Barbarigo, S. Mark, S. Auſtin, and two angels, by Gian Bellino.

S. Peter, martyr, by Tiziano! In the Convent there is a chiaroſcuro of the virgin, S. Anne, &c. by the ſame hand.

Chriſt crucified between the two thieves, and the women at the foot of the croſs—on the cieling, an oval, the virgin diſpenſing crowns, and below perſons worſhipping; both by Jacopo Tintoretto, in the chapel of the Roſary.

S. Antonino, biſhop of Florence, giving alms to the poor, by Lorenzo Lotto.

Chriſt between S. Peter and S. Andrew, by Rocco Marconi.

The naval victory of S. Giuſtina over the Turks in 1571, by Domenico Tintoretto.

Chriſt with the virgin in the air, Faith and S. Giuſtina; with the portraits of Pope Pius V. Philip II. King of Spain, the Doge Luigi Mocenigo, and their three generals; by the ſame.

God the Father, Chriſt on the croſs, and the Magdalene, by Cav. Liberi.

S. Domenico in glory, on the cieling of the chapel of that ſaint, by Piazzetta.

The circumciſion and baptiſm of our Saviour, by Pietro Mera.

S. Giacinto paſſing a river miraculouſly, by Leandro Baſſano. The painter's portrait is in the left hand corner, near a young man on horſe-back.

Paradiſe, a cieling—Pope, cardinals and ſaints, an octagon, both in the chapel of the Roſary. Two hiſtories of S. Domenico---God the Father, on the cieling, and female ſaints in other compartments. All by Palma il giovine.

giovine. The altar picture of this chapel, which is that of S. Giacinto, is painted from a design of his, by Santo Peranda. In the sacristy, is the crucifixion with S. Sebastian and other saints, by the same; and near the door of it this painter is buried. Over the door are busts of him, Tiziano and Palma il vecchio; with two angels, painted by Palma il giovine.

S. Domenico preaching before the Pope, Emperour and Doge, a cieling in the chapel of the Rosary; in the angles, figures of other saints; on the wall, Christ commanding a pestilence, and the virgin praying for the cessation of it—over a door the birth of the virgin—and behind the altar, a large picture of the annunciation. All these by Lionardo Corona.

The visitation, by Santo Peranda; in the chapel of the Rosary.

In the Sacristy.——Christ carrying his cross, by Luigi Vivarino, 1414. Retouched.

The virgin, Christ and saints, by Marco Vecellio.

The Doge (Jacopo Tiepolo) giving land to the Dominicans to build their church and convent, by Andrea Vicentino.

The Pope Onorio III. confirming the Dominican rite—and, the annunciation, by Leandro Bassano.

In the Refectory. The feast in the Pharisee's-house, by Paolo Veronese, 1573; much hurt.

Over against this, the decollation of S. John, and S. Paul, by Pietro Vecchia, 1540.

Four pictures of the miracles of S. Domenico, by Padouanino.

S. Domenico at table with many Dominicans, to whom angels are bringing bread, by Leandro Bassano; in this are many portraits.

S. *Giu-*

S. Giuliano.

Dead Chriſt ſupported by angels, and S. James, S. Mark, and S. Jerom below; by Paolo Veroneſe.

The laſt ſupper, by the ſame—in the chapel of the ſacrament.

S. Jerom, by Leandro Baſſano.

S. Giuliano carried to heaven by angels, a cieling; the aſſumption, S. John the Evangeliſt, S. Joſeph and S. Antonio Abbate; Chriſt ſeized in the garden, the annunciation, reſurrection and finding of the croſs; all by Palma il giovine.

Chriſt's triumphant entry into Jeruſalem, Chriſt before Pilate, going to Calvary, his crucifixion, dead Chriſt. On the other ſide, Chriſt led to Caiaphas. In the chapel of the ſacrament, the fall of Manna. In the angles of the cieling, ſome of the virtues; all by Lionardo Corona.

The death of S. Joſeph, by Angelo Treviſani.

The virgin and S. Joſeph, by Tiepolo*.

S. Giuſeppe.

The archangel Michael, with the portrait of Michiel Buono, by Tintoretto.

The nativity and S. Jerom, by Paolo Veroneſe.

The transfiguration, by the ſame.

Chriſt dead, with an angel holding the croſs, and a portrait, by Parraſio Michele.

Chriſt dead, the Maries, S. John and S. Joachim, by Palma il giovine.

* Many of theſe pictures are fine, but the church is ſo dark, and the pictures themſelves ſo blackened, that it is difficult to diſcover what they are. I am ſorry to obſerve, that this is no uncommon caſe at Venice.

S. Jacopo

S. Jocopo alla Giudecca.

In the ſacriſty——The virgin, S. Auſtin, S. Filippo Benizio, the portrait of Marſilio da Carrara, &c. by Domenico Tintoretto.

In the refectory.——The aſſumption, annunciation and viſitation, by Paolo Veroneſe, on the cieling.

Chriſt in the Phariſee's houſe, by Benedetto and Carletto Veroneſe.

S. Jacopo dall' Orio.

S. Sebaſtian, S. Rocco and S. Lorenzo, by Giovanni Buonconſigli.

S. Jerom, S. Lorenzo and S. Niccolò, by Paolo Veroneſe; under this, a ſmall picture of the martyrdom of S. Laurence, by the ſame.

Faith, hope, charity and angels, with the evangeliſts in four ſmall compartments; a cieling, by the ſame.

The virgin crowned by angels, with ſaints below, by Lorenzo Lotto.

The flagellation, by Tizianello.

The annunciation; above a glory, with God the Father and many angels, by Melchiorre Colonna.

The virgin in glory, and S. John Baptiſt preaching; by Franceſco Baſſano.

S. Laurence before the tyrant, and his martyrdom, by Palma il giovine; who painted the Sacriſty.

The four Evangeliſts, in the chapel of the ſacrament; by Padouanino.

The nativity, by Lazarini.

The virgin and S. Antony——The virgin, S. Antony, S. Joſeph, S. Laurence, and S. Sebaſtian, by Giambatiſta Pittoni.

A glory of angels, in the cieling, over the altar of the ſacrament, by Jacopo Guarana.

S. Jacopo

S. Jacopo a Murano.

The martyrdom of S. Catherine. S. Auſtin and other ſaints; both by Palma il giovine.

S. Auſtin before the Holy Trinity, S. James---the Evangeliſts, and angels; all by Cav. Liberi.

The annunciation with S. James and other ſaints; and, two other pictures, by Vecchia.

The miracles of S. Guglielmo, in four pictures, by Pietro Negri.

Gl' Incurabili.

Chriſt dragged along by the executioner; Giorgione da Caſtelfranco.

S. Orſola, by Tintoretto.

Paradiſe, a cieling, ſketched by his maſter Peranda, and two virtues, in the angles, by Franceſco Maffei.

Parable of the wiſe virgins, a compartment of the cieling near the great door; and, two virtues in the two next angles, by Padouanino.

A jewiſh ſacrifice, by Cav. Celeſti.

The annunciation, by Salviati.

An oval compartment in the cieling, repreſenting the parable of him who came to the wedding without the wedding garment, by Bernardo Strozza, called Prete Genoveſe.

The laſt ſupper; and, Chriſt waſhing the Apoſtles feet, by Gius. Heinz or Enzo.

In the Sacriſty.——The virgin, S. Joſeph, and the Magdalene, by Andrea Mantegna.

S. Leone, or *S. Lio.*

S. James, by Tiziano.

Chriſt dead, ſupported by angels; S. Leo IX. S. John Baptiſt, and S. Auſtin, by Palma il giovine.

The crucifixion, with many figures, by Vecchia.

S. Lorenzo.

S. Lorenzo.

S. Lione Bembo, and ſmall figures repreſenting miracles of his, a very ancient picture, by Carlo Crivelli.

S. Barbaro carried to heaven by angels; Chriſt on the croſs, S. Andrew and S. Chiara, both by Palma il giovine.

The aſſumption, by Santo Peranda.

The martyrdom of S. Sebaſtian, by Sobleo.

S. Luca.

S. Luke ſitting on an ox, and looking at the virgin in glory, by Paolo Veroneſe.

S. Lucia.

S. Thomas Aquinas with angels, La Madonna del parto, God the Father, S. Anne and S. Joachim. On the ſhutters of the organ, the annunciation without, and S. Auſtin with S. Lucia within. In the chapel of S. Lucia, the altar and two ſide pictures; all by Palma il giovine.

S. Auſtin, S. Monica, S. Niccolò, &c. by Leandro Baſſano.

S. Maffeo di Murano.

Martyrdom of S. Catherine, by Padouanino.

Flight into Egypt, by Carlo Ridolfi.

S. Maria della Celeſtia.

S. Domenico between two Biſhops, by Paris Bordone.

S. Orſola, by Domenico Tintoretto.

S. Elena holding the croſs, ſupported by two Angels, and S. Benedict and S. Bernard, by Maffeo Verona.

The

The Aſſumption and Crucifixion, by Palma il giovine.
The ten thouſand martyrs, &c. by Andr. Vicentino.
The ſhutters of the organ—without the annunciation——within S. John the evangeliſt and S. Ludovico Biſhop, by Cav. Tinelli.

S. Maria di Conſolazione, or *della Fava*.

The Crucifixion, by Lazarini.
The Viſitation——and S. Franceſco di Sales adoring the Virgin, by Amigoni.
S. Filippo Neri at the altar, and the Virgin in glory, by Piazzetta, who is buried in this church.
S. Anne, the Virgin when a girl, and S. Joachim, by Giambatiſta Tiepolo.

S. Maria Formoſa.

A picture in three compartments; in the middle the Virgin; on one ſide S. Joachim and S. Anne, and on the other, the nativity of the Virgin; by Bartol. Vivarino.
The Aſſumption, by Tintoretto.
S. Barbara, with S. Sebaſtian and S. Antonio Abbate, and above a Pietà, with S. John Baptiſt and S. Domenico: by Palma vecchio.
The laſt ſupper, by Leandro Baſſano.
The Crucifixion, by Corona.

S. Maria Giubenico.

Converſion of S. Paul——Chriſt in glory, S. Giuſtina and S. Franceſco di Paola: by Tintoretto.
The laſt ſupper, by Giulio dal Moro.
The viſitation, by Palma giovine.
Martyrdom of a Saint, by Antonio Zanchi.
The Annunciation——and, four Sibyls: by Salviati.

A Martyr,

A Martyr, with idolatrous prieſts perſuading him to ſacrifice to idols, by Gio. Carlo Loth.

S. Maria Maggiore.

Virgin and child with a glory of Cherubims, by Gian Bellino.
S. John Baptiſt in the wilderneſs, by Tiziano.
S. Joachim turned out of the temple——the marriage of S. Joſeph——and, the adoration of the Magi, by Tintoretto.
The Aſſumption, by Paolo Veroneſe.
A ſmall picture by the ſame, of Chriſt in the garden ſupported by an angel.
The animals entering into the ark——and, the four ſeaſons: by Jacopo da Baſſano.
The Virgin in glory, with Angels, and Saints below, by Bonifacio.
The Virgin and S. Joſeph, with a portrait; by Polidoro Veneziano.
Coronation of the Virgin——and, the Annunciation, by Palma giovine.
A proceſſion at Rome in time of the plague——three Virgins crowned by three Angels——miracle of a Madonna in reviving a dead biſhop: by Matteo Ponzone.
Almoſt the whole right ſide of the church is painted by Padouanino.

S. Maria Mater Domini.

S. Criſtina with a ſtone about her neck, going to be thrown into the lake of Bolſena; by Vincenzo Catena.
The finding of the croſs, by Tintoretto.
The laſt ſupper, by Palma vecchio.
The purification----and, repoſe in Egypt, by Cav. Bambini.

The

The nativity, by Baleſtra.
Adoration of the Magi, by Pietro Longhi.

S. Maria Nuova.

S. Jerom in the deſert, by Tiziano.
The aſſumption, by Franc. Montemezzano.
The fall of manna, by Filippo Zanimberti.

S. Maria dell' Orto.

A Madonna, by Gian. Bellino---under the organ
S. Lorenzo Giuſtiniani, &c. by Gentile Bellino 1465.
S. John Baptiſt, S. Peter, S. Paul, S. Mark and S. Jerom, by Conegliano.
The laſt judgment---the worſhip of the golden calf; by Tintoretto.
S. Peter looking at the croſs in the air ſupported by four angels---the martyrdom of S. Chriſtopher; by the ſame, on the ſhutters of the organ.
S. Agnes praying that the ſon of the prefect may be reſtored to life, by the ſame---in the chapel of S. Agnes.
S. Laurence, Pope Gregory and S. Lorenzo Giuſtiniani, by Palma vecchio---gone and retouched.
S. Lorenzo Giuſtiniani ſitting, S. Francis kneeling, S. Auguſtin and S. John Baptiſt, by Pordenone.
The nativity, by Domenico Tintoretto.
The flagellation, by Matteo Ponzone.
Martyrdom of S. Laurence, by Dan. Vandyck.

S. Maria del Pianto.

The annunciation, by Cav. Liberi.
Taking down from the croſs, by Luca Giordano.

S. Maria

S. Maria della Salute.

Deſcent of the Holy Ghoſt, by Tiziano, 1541, when he was 64 years of age.
Venice praying to S. Antony of Padua---and, the annunciation, by Cav. Liberi.
Three rounds in the cieling over the high altar, by Salviati.
Nativity of the Virgin----preſentation----and, aſſumption, by Luca Giordano.
In the Sacriſty. Chriſt, by Cordella.
S. Mark ſitting above; and below, S. Sebaſtian, S. Rocco, and S. S. Coſmo and Damiano; by Tiziano.----And, on the cieling, the death of Abel----the ſacrifice of Abraham----and, the victory of David over Goliath; all by Tiziano.
Marriage in Cana, large, by Tintoretto.
Madonna della Salute, by Padouanino.
The Virgin and S. Antony, by Cav. Liberi.
The laſt ſupper-----David's triumph-----Saul throwing his ſpear at David----Aaron and Joſhua; all by Salviati.

S. Martino.

The laſt ſupper, by Santa Croce. 1548.
S. Agnes and S. Lorenzo Giuſtiniani, by Segala.

S. Martino a Murano.

S. Martin giving his cloke to a poor man, by Tintoretto.
Ten hiſtories of the Old Teſtament, by Lazarini.

S. Marziale.

S. Marziale, kneeling, and on the ſide S. Peter and S. Paul, by Tintoretto.
The annunciation----and under the organ, S. Mark and S. Giuſtina, by Domen. Tintoretto.

The

The reſurrection, by Alienſe.
The Trinity, by Bartol. Letterini.
The Virgin, S. Francis and S. Antony, by Molinari.
The death of S. Joſeph, by Baleſtra.
God the Father, and a glory of angels---the arrival of the miraculous image of the Virgin ---and, miracles of S. Marziale---cielings, by Sebaſtiano Rizzi.
The crucifixion, by Paſſignano.
In the Sacriſty. Tobias led by the Angel, by Tiziano.

S. Mauro a Burano.

Martyrdom of S. Mauro, by Paolo Veroneſe.

I. Mendicanti.

Vergine del Roſario with ſaints, by Tiarini.
S. Elena adoring the Croſs, by Guercino.

S. Michele a Murano.

The Virgin with ſaints, by Conegliano.
The reſurrection, by the ſame.
Pictures of the organ, by Campagnola.
Worſhipping of the golden calf, by Lazarini.
Another piece by him in the Choir, and two in the Sacriſty.

S. Mosè.

Chriſt waſhing the Apoſtles feet---and the virgin and child; by Tintoretto.
S. Elena finding the croſs, by Cav. Liberi.
A prophet looking at God the Father in glory, a cieling by Cav. Bambini; there is another cieling by him in the Sacriſty.
Moſes receiving the Law on Mount Sinai---and, the crucifixion; both by Bruſaferro.
The brazen ſerpent, by Pellegrini.

The

The ſtoning of S. Stephen, large; and three ſmall pictures, by Santo Piatti.
Adoration of the Magi, by Giov. Diamantino.
The Virgin, S. John Baptiſt, &c. by Molinari.

S. Niccolò de' Frari.

The crucifixion, by Donato Veneziano---in the Sacriſty.
The Baptiſm of Chriſt, with the temptation in the diſtance, in the Choir; and on the ſides of the high altar two Prophets and two Sibyls in chiaroſcuro. The crucifixion, at the altar of S. John Baptiſt. Adoration of the Magi---hiſtory of S. Niccolò---S. Francis receiving the marks---and in the angles, the four Evangeliſts. All by Paolo Veroneſe.
The laſt ſupper----Chriſt before Pilate----the flagellation; by Benedetto Caliari, brother of Paolo.
The reſurrection---Chriſt in the garden-- and taken down from the croſs; by Carletto, ſon of Paolo.
Chriſt led to Calvary, by Luigi Benfatto.
Chriſt in the limbus patrum, by Palma giovine.
The crucifixion, by Cav. Bambini.
S. John Baptiſt preaching----Adam and Eve; Cain and Abel, on the ſhutters of the organ, by Paolo Fiammingo.

Ogniſſanti.

Paradiſe, at the high altar. The adoration of the Magi---the four doctors of the church---a choir of angels---and God, ſurrounded with Cherubins: about the organ. All by Paolo Veroneſe.
The reſurrection, by Palma giovine.
The marriage in Cana---and, Chriſt's triumphant entry into Jeruſalem, large pieces, by Andr. Vicentino.

The annunciation, twice painted here, by the ſame---and the archangel Michael.
The viſitation, by Cav. Ridolfi.
Slaughter of the Innocents, by Cav. Liberi.
The crucifixion, by Vecchia. 1648.
The ſepulchre of Chriſt with Angels, Chriſt appearing to Mary, and many other figures—inſcribed Joſeph Heintius. 1655.

S. Pantaleone.

The coronation of the Virgin, with various ſaints in Paradiſe, by Giov. and Ant. Vivarini. 1444.
S. Bernardino—and, S. Pantaleone, by Paolo Veroneſe.
Miracles of S. Pantaleone, by Palma giovine.
A Pietà, with the Maries, Nicodemus and boy angels, with the inſtruments of the paſſion; by Padouanino.
Miracles of the loaves and fiſhes, by Molinari.
S. Pantaleone in glory; cieling by Fumiani.
Several pictures, by Lazarini, &c.

S. Pietro a Caſtello.

S. Peter, S. Paul, S. John the Evangeliſt, and an Angel in the air, by Paolo Veroneſe; one of his laſt performances.
God with angels, behind a figure of the Virgin, by Tizianello.
The plague of ſerpents, by Cav. Liberi.
Doge and ſenators praying, by Bellucci.
S. Lorenzo Giuſtiniani diſtributing alms, large; by Lazarini.
The Virgin and ſouls in purgatory, by Luca Giordano.
Adoration of the Magi, by Pietro Ricchi.
S. Lorenzo Giuſtiniani in glory, the cupola of the great chapel; by Girolamo Pellegrini.

The Virgin, S. Matthew, S. Francis, and S. Elena, large, by Ruſca.

S. Pietro Martire a Murano.

The naval victory of the Venetians over the Turks, in 1571.—Above is the Virgin with ſaints preſenting the Adriatic to her.

The Virgin in glory—and below, the Pope, Emperour, a King, Doge, Cardinals, &c. S. Domenico is ſtrewing roſes: both theſe by Paolo Veroneſe.

Moſes ſtriking the rock—the marriage in Cana—Madonna del Roſario, &c. by Letterini.

The Virgin, S. Joſeph, S. Jerom, and two Cherubins, by Andrea da Milano. 1495.

S. Polo.

The laſt ſupper—the aſſumption; by Tintoretto.

Marriage of the Virgin, by Paolo Veroneſe.

Nativity——Marriage and aſſumption of the Virgin——Adoration of the Magi, &c. by Luigi Benfatto.

Converſion of S. Paul, &c. by Palma giovine.

S. Paul preaching——baptiſm of Conſtantine; by Paolo Piazza.

Il Redentore.

The Virgin, S. Jerom and S. Francis, by Gian Bellino. —— The Virgin with the infant Jeſus aſleep, and two Angels.——In the Sacriſty; by the ſame.——The Virgin, S. John and S. Catherine, by the ſame, in the Sacriſty.

The aſcenſion——and the flagellation; by Tintoretto.

The Baptiſm of Chriſt, by Paolo Veroneſe, in the Sacriſty.

The ſame ſubject, by Benedetto and Carletto Caliari, at the ſecond altar on the right.

Reſurrection and nativity, by Franceſco Baſſano.
The taking down from the croſs, by Palma giovine.
The Virgin, S. Anne, S. Jerom, S. Francis and S. Catherine, by the ſame, in the Sacriſty.
S. Francis with an angel, by Carlo Saraceni.
The Virgin preſenting Chriſt to S. Felix, with a glory of Angels, by Pietro Vecchia.

S. Rocco.

Chriſt, a ſoldier preſenting the reed, and another ſoldier, heads, by Tiziano.
S. Rocco healing the ſick---in priſon conſoled by an Angel----over theſe, the Saint healing animals, and conducted to priſon; all by Tintoretto. The pool of Bethesda---S. Roch before the Pope and the annunciation; by the ſame.
S. Chriſtopher and S. Martin on horſeback with other by-ſtanders, by Pordenone—his cieling has been re-painted.
Chriſt driving the buyers and ſellers out of the Temple—and on the cieling, S. Roch giving alms, by Fumiani.
The finding of the croſs—and, a miracle of S. Franceſco di Paola, by Rizzi.
S. Antony of Padua healing a young man, by Treviſani.

S. Salvatore.

Chriſt with the diſciples at Emmaus, with a portrait, by Gian Bellino.
The transfiguration — and annunciation; by Tiziano.
Shutters of the organ, by Franceſco Vecellio.
The Virgin, S. Antonio Abbate, S. John Baptiſt and S. Francis; by Palma giovine.

S. Sebaſtiano.

S. Sebaſtiano.

Paolo Veroneſe painted almoſt all the Church, ſee the Guide.

There are alſo —— S. Niccolo with an angel, by Tiziano.

The Virgin, S. Jerom and S. Carlo, by Palma giovine, &c.

And in the Sacriſty —— The plague of ſerpents, by Tintoretto.

I Serviti.

Dead Chriſt with the Maries, by Rocco Marconi.

Chriſt with the Apoſtles, by Bonifacio.

Adam and Eve, David and Solomon, on the ſhutters of the organ, by Tizianello.

The Virgin, S. John the Evangeliſt, S. Catherine and a Servite; by Polidoro Veneziano.

S. Onofrio, S. James and S. Tiziano, by Corona.

The nativity, by Baldaſſare d' Anna.

Slaughter of the Innocents, by Lazarini.

Dead Chriſt, the Maries and an Angel, by Salviati.

The battle of Conſtantine againſt Maxentius, by Calimberg, &c.

S. Severo.

The viſitation---and, the flagellation, by Catena.

The crucifixion, by Tintoretto.

S. Silveſtro.

S. Thomas, biſhop, with S. John Baptiſt and S. Francis, by Santa Croce. 1520.

Baptiſm of Chriſt---and, Chriſt in the garden, by Tintoretto.

Adoration of the Magi, by Paolo Veroneſe.

The laſt ſupper, by Palma Vecchio.

S. Elena with the croſs, S. Silveſter and the Emperour Conſtantine, by Damiano Mazza.

The nativity, by Carlo Loth.
The Pope conveyed to Heaven, a large cieling, by Louis Dorigny.

S. Simeone Profeta.

The reſurrection, by Domenico Tintoretto.
The preſentation, by Palma giovine.

S. Soffia.

The laſt ſupper, by Paolo Veroneſe.
Marriage of the Virgin, by Domen. Tintoretto.
Chriſt preaching, by Leandro Baſſano.
Adoration of the ſhepherds——and, birth of S. John Baptiſt, by the ſame.
The annunciation, by Palma giovine.

Lo Spedaletto a S. S. Giov. e Paolo.

God, and the Son crowning the Virgin, by Damiano Mazza.
The Virgin, S. John Baptiſt, S. James and S. Francis, by Ermanno Stroiſi.
S. Jerom and other ſaints, by Cav. Celeſti.
Dead Chriſt, by Carlo Loth.

Spirito Santo.

Adoration of the Magi, by Tintoretto.
Striking of the rock, large, by Bellucci.
Death of S. Joſeph---Abraham and the three Angels---deſcent of the Holy Ghoſt, &c. by Cav. Bambini.
Virgin, S. Joſeph and S. Antony of Padua, by Luca Giordano.
Adoration of the Magi, by Gio. Carlo Loth.

S. Stefano Prete.

The aſſumption of the Virgin, by Tintoretto.
Birth—and, marriage of the Virgin---and, fall of manna; by Girolamo Pilotto.

Death

Death of S. Joſeph, by Lazarini.

S. Vitale.

The Virgin, S. Vitale and other ſaints, by Carpaccio. 1514.
The reſurrection and aſcenſion---over the door of the Sacriſty, the annunciation, by Alienſe.
Chriſt in the garden, by Mariotti.
The conception, by Rizzi.
S. Joſeph and S. Francis di Paola, by Pellegrini.
S. Sebaſtian and S. Rocco, by Treviſani.
The Angel Raphael and ſaints, by Piazzetta.

L' Umilta.

Chriſt taken down from the croſs, by Tintoretto.
The cieling, by Paolo Veroneſe.
S. Peter and S. Paul, by Jacopo da Baſſano.

S. Zaccheria.

The Virgin ſitting, and S. Peter, Jerom, Catherine and Agatha ſtanding below; by Gian Bellino.
The circumciſion, by the ſame.
S. Zaccheria conveyed to Heaven by angels---Virgin and ſaints---the pictures of the organ ---the flagellation---crowning with thorns---burial and reſurrection of Chriſt, at the high altar; all by Palma giovine.
Marriage of the Virgin---and preſentation, &c. by Alienſe.
The Pope, Emperour and Doge receiving the body of a Saint---and, the viſitation of the Pope to the monaſtery, by Cav. Celeſti.
The purification, by Calvetti.
Two large hiſtories of the Church, by Fumiani.
Adoration of the Magi, by Cav. Bambini.
The nativity, by Baleſtra.
The viſitation, by Angelo Treviſani.

Chriſt, S. John Baptiſt, S. Zacheria, and S. S. Coſma and Damiano healing a ſick man, by Gius. Salviati.

In the Sacriſty. The Virgin, S. Joſeph, S. Jerom, S. Francis, S Juſtina, and S. John Baptiſt young on a pedeſtal: by Paolo Veroneſe.

Le Zitelle alla Giudecca.

The preſentation in the temple, by Franceſco Baſſano.

Chriſt in the garden, by Palma giovine.

The Virgin, S. Francis and a Senator: by Alienſe.

SCUOLE.

Scuola della Caritá.

The Virgin ſitting, with four boys ſupporting the canopy---on the ſide of the altar the four doctors of the church; an ancient picture by Jacobello del Fiore.

Preſentation of the Virgin, by Tiziano.

Chriſt led to Calvary---and, among the doctors: by Fumiani.

The conception, by Segala.

Nativity of the Virgin- -annunciation---circumciſion of Chriſt,--- by Lazarini.

Nativity of Chriſt---and, taking down from the croſs, by Baleſtra.

Slaughter of the Innocents, by Sebaſt. Rizzi.

The aſſumption, by Trevisani.

S. Giovanni Evangeliſta.

A cieling by Tiziano.

The transfiguration and other pictures, by Domenico Tintoretto.

Four pieces of viſions in the Revelations, by Palma giovine.

Several

Several ancient pictures by Carpaccio, Lazero Sebaſtiani, Giov. Manſueti, Gentile Bellino, and Diana.

S. Marco, a S. S. Giov. e Paolo.

Beſides ſeveral ancient pictures by Manſueti, Gentile Bellino, and Vittore Belliniano 1526. There is a fine ſtorm raiſed by demons, and laid by a miracle of S. Mark, by Giorgione.

A miracle of S. Mark, large, by Tintoretto. And three others by him.

A boatman preſenting the Doge a ring given him by S. Mark to aſſwage a ſtorm, by Paris Bordone.

S. Mark appearing to a great number of perſons, among which are many portraits, by Domenico Tintoretto.

De' Mercanti.

The Virgin and S. Chriſtopher——Nativity of the Virgin: both by Tintoretto.

The Annunciation, by Paolo Veroneſe.

The actions of S. Chriſtopher——Chriſt's paſſion, on the cieling, below ſtairs. Above, the adoration of the magi——the appearance of the angel to the ſhepherds——and to Joſeph ——flight into Egypt, and the Virgin going to the temple: the cieling painted with hiſtories out of the old Teſtament——in the inner room, or albergo, the aſſumption, and on the cieling the coronation of the Virgin: all by Domenico Tintoretto.

The nativity of the Virgin, by Benedetto Caliari.

Preſentation of Chriſt in the temple, by Palma giovine.

The actions of S. Chriſtopher in three pictures, by Alienſe. Above are five pictures by him, and figures of the Evangeliſts on the cieling.

Della Miſericordia.

The Virgin covering ſome monks with her mantle by Paolo Veroneſe, reſtored by Padouanino.
The pictures of the Albergo are by Domenico Tintoretto.
Slaughter of the Innocents, by Zanchi.
Flight into Egypt &c. by Lazarini.
Lodging pilgrims, one of the works of charity, by Bambini.
Moſes ſtriking the rock, by Pellegrini.
The plague of ſerpents, and another, by Ambrogio Bono.
Cloathing the naked, another of the works of charity, by Paolo Pagano.

Di S. Rocco.

Chriſt dragged by the executioner; by Tiziano.
Almoſt the whole of this School is painted by Tintoretto, and ſome of his beſt performances are here.
The peſtilence of 1630, by Antonio Zanchi.
The deſtroying angel ſheathing his ſword, at the interceſſion of the Virgin and Saints, by Pietro Negri.

PALAZZO DUCALE.

Juſtice, and the Angels Michael and Gabriel, by Jacobello del Fiore, 1421——in *Magiſtrato del proprio.*
S. Mark ſitting, and on the ſides S. Andrew and S. Louis Biſhop——alſo Juſtice and Temperance, by Conegliano.——*Camera del' Armamento.*
S. Mark ſitting——Juſtice, S. Francis, S. Domenico, and the archangel Michael, by Bened. Diana.——*Magiſtrato della Milizia da mare.*
Chriſt at table with the two diſciples at Emmaus, by Tiziano----in a room near the *Cappella del Collegio.*

Collegio: in the ſame room, the Virgin and S. Joſeph, by Paris Bordone——Pharaoh drowned in the Red Sea——and, Chriſt in the limbus patrum-----of the ſchool of Tiziano----the Reſurrection, by Tintoretto.

Four philoſophers, by Tintoretto, and two by Paolo Veroneſe——in a room behind that called *dello Scudo.*

Portrait of Henry III. king of France, by Tintoretto in a little room leading to *Sala de' Banchetti.*

Cielings, in *Magiſtrato del Biade* and *delle legne,* by Paolo Veroneſe.

The circumciſion----Chriſt led to Calvary---and, appearing to the Magdalene, by Franceſco Baſſano.-----*Stanza degli Ecc. Capi dell' Eccelſo Conſiglio de' Dieci.*

Virgin and child, by Leandro Baſſano----*Magiſtrato della Petizione.*

Chriſt appearing to Mary Magdalene---the judgment of Solomon---and the baptiſm of Chriſt: by Andrea Vicentino. *Magiſtrato della Beſtemia.*

Ecce Homo, by Albert Durer.---*Stanza dell' Eccelſo Tribunale.*

Anticollegio.

Mercury and the Graces---Pallas driving away Mars, Bacchus and Ariadne---the Cyclops; by Tintoretto.

The cieling, and in the corner on the left hand of the entrance, Europa, carried off by the bull! Paolo Veroneſe.

The return of Jacob, by Jacopo Baſſano.

Avogaria.

Dead Chriſt, Virgin and Saints, by Gian Bellino, 1472.

The reſurrection, with angels, the women and five portraits, by Tintoretto.

Collegia.

Collegio.

The Doge Mocenigo worſhipping Chriſt, with ſaints and two portraits—The virgin under a canopy, with ſaints and the Doge Da Ponte—Marriage of S. Catherine, with the Doge Donato, S. Mark, S. Francis, prudence and temperance—Virgin, ſaints, and the Doge Andrea Gritti, all by Tintoretto.

Over the Ducal ſeat, the Doge Sebaſtiano Veniero, general at the battle of S. Giuſtina againſt the Turks in 1571. He is on his knees before Chriſt in a glory of angels: Near him are S. Giuſtina, Faith and Venice. On the ſides are S. Sebaſtian and S. Giuſtina in chiaroſcuro. The ceiling, &c. are alſo by Paolo Veroneſe.

Venice in the clouds, and a ſtatue in chiaroſcuro by Carletto Caliari, his ſon.

Quarantia Criminale.

Symbols of the authority of this council, by Domenico Tintoretto.

The Virgin, with Righteouſneſs and Peace on one ſide, and on the other Righteouſneſs in heaven, and Truth on earth, by Palma giovine.

Quarantia Civil-Vecchia.

God and the Virgin——Venice ſitting below, and Mercury on one ſide, conducting ſome priſoners, by Pietro Malombra.

Sala dell' Auditor Nuovo.

Different Virtues, by the ſame.

Sale del Conſiglio de' Dieci.

A cieling by Tintoretto.—Cielings by Paolo Veroneſe.

The

The Virgin, S. John Baptiſt, &c. by Palma vecchio.

Pope Clement VII. and the Emperour Charles V. concluding the peace of Italy, at Bologna, by Marco Vecellio.

Cielings, by Zelotti, &c.

Adoration of the Magi, by Alienſe.

Chriſt dead, ſupported by Angels; by Antonella da Meſſina.

S. Jerom, and other ſaints—the crucifixion of a male and female ſaint; by Boſch.

Virgin, and child playing with a lamb, by Raffaelle.

Virgin, half figure, and child, by Gian Bellino.

The circumciſion----going to Calvary----and, appearance to the Magdalene, by Franceſco Baſſano.

The Doge Ziani meeting Pope Alexander III. by Leandro Baſſano.

Sala del Gran Conſiglio.

The cieling and ſides of the room, repreſenting actions of the Republic, and Paradiſe; by Tintoretto.

The cieling over the Ducal throne, and two octagons on the ſide, by Paolo Veroneſe.

Oppoſite to the throne, the return of the Doge Andrea Contarini after a victory over the Genoeſe, by the ſame.

The naval victory over Otho, ſon of the Emperour Frederick---the ſecond taking of Conſtantinople---the taking of Zara, by Domenico Tintoretto.

The Doge acknowledging Pope Alexander III. ---and, the Pope and Doge in conference about ſending Ambaſſadors to the Emperour Frederick; by Benedetto and Carletto Caliari.

Some hiſtories of Venice, by Franceſco Baſſano.

The

The Pope giving the Doge and the Republic a taper, by Leandro Baſſano.
Five pictures, and part of the cieling, by Palma giovine.
Four hiſtories, by Vicentino.
Baldwin, Earl of Flanders, crowned Emperour of Conſtantinople, and ſome chiaroſcuros in the cieling, by Alienſe.

Sala delle Quattro Porte.

The Doge Antonio Grimani armed and on his knees, his attendants on one ſide, and S. Mark on the other; by Tiziano.
The cieling is by Tintoretto.
The Doge giving audience to Perſian Ambaſſadors, by Carletto Caliari.
King Henry III. of France, received by the Doge and Patriarch, by Andr. Vicentino.
The Doge Marino Grimani kneeling before the Virgin, and ſaints with an angel---the battle of Verona; by Giov. Contarino.

Sala vecchia del Pregadi.

The Virgin----and below, the Doge Pietro Loredano; in the back ground the Piazza di S. Marco---Dead Chriſt with many ſaints---the great compartment of the cieling; all by Tintoretto.
S. Lorenzo Giuſtiniani and other figures between the windows---and parts of the cieling; by Marco Vecellio.
Four hiſtories, by Palma giovine.

Sala dello Scrotinio.

The battle of Zara, by Tintoretto.
The victory obtained by Giov. and Ranieri Polani over Roger, King of Sicily---and, two Virtues on the cieling; by Marco Vecellio.

In

In a compartment of the cieling, the Genoeſe routed by the Venetians at Soria, by Montemezzano. Fr. Baſſano, Giulio del Moro and Andr. Vicentino, painted in this cieling.

The laſt Judgment, by Palma giovine.

Six pictures of the Venetian hiſtory, by Andrea Vicentino.

The Caliph of Egypt flying from the army of the Venetians, by Peranda.

The taking of Tyre---and part of the cieling, by Alienſe.

The victory over the Turks in the Dardanelles, in 1656, by Cav. Liberi.

The triumph of the Doge Franceſco Moroſini, by Lazarini.

Scala del Collegio.

Figures and groteſques, by Batiſta Franco.

Scala interna.

A large figure of S. Chriſtopher, freſco, by Tiziano.

Scala coperta.

Virgin with Chriſt, and two angels, freſco, by the ſame.

The reſurrection, by his brother Franceſco.

Libreria Pubblica.

The Virgin and Santa Roſana, by Giorgione.

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